



# DRESSMAKING

## step by step



CLASSIC PATTERNS AND  
ESSENTIAL TECHNIQUES FOR A  
RANGE OF BEAUTIFUL GARMENTS

Alison Smith

Content previously published in *Dressmaking*











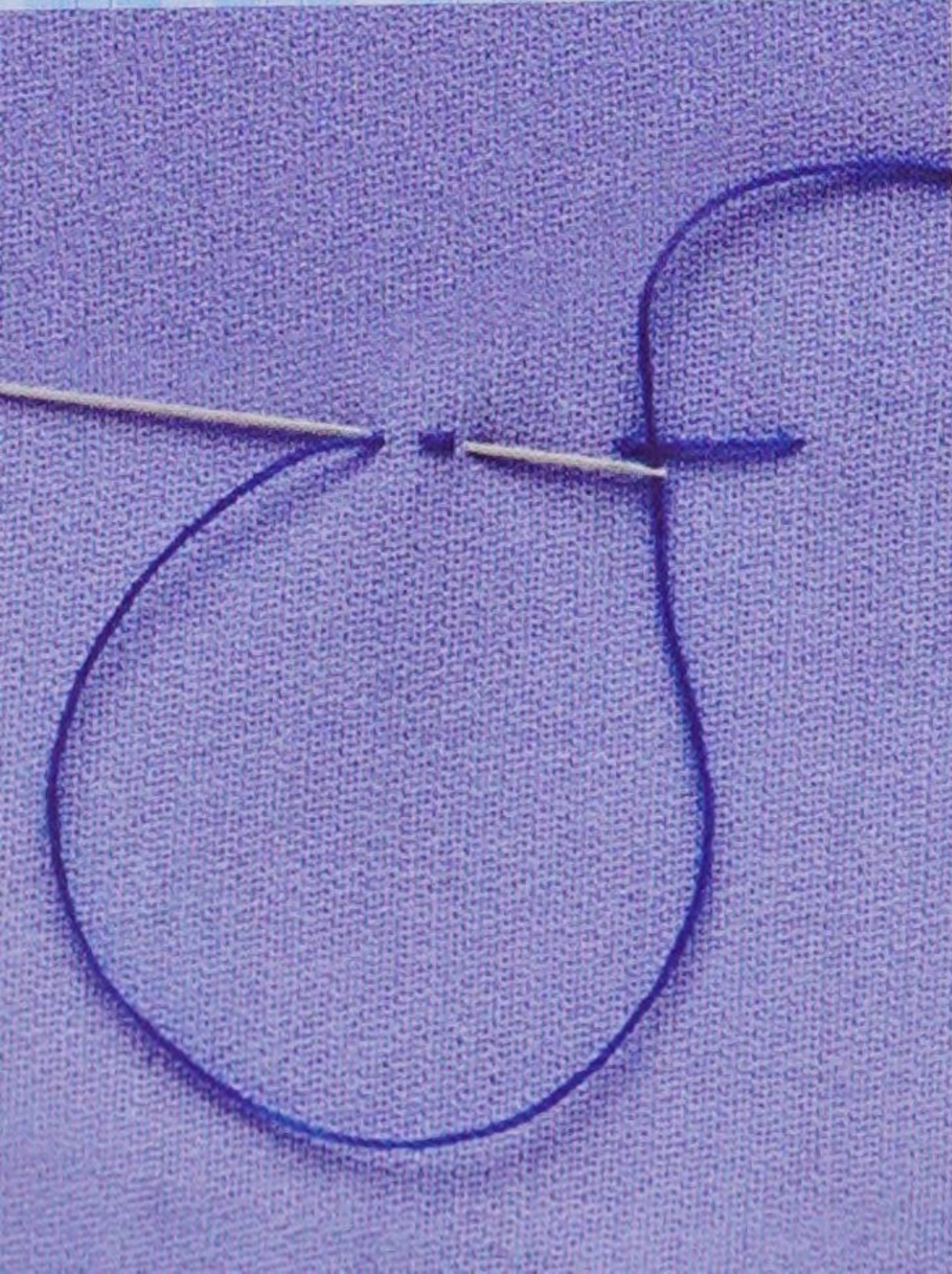
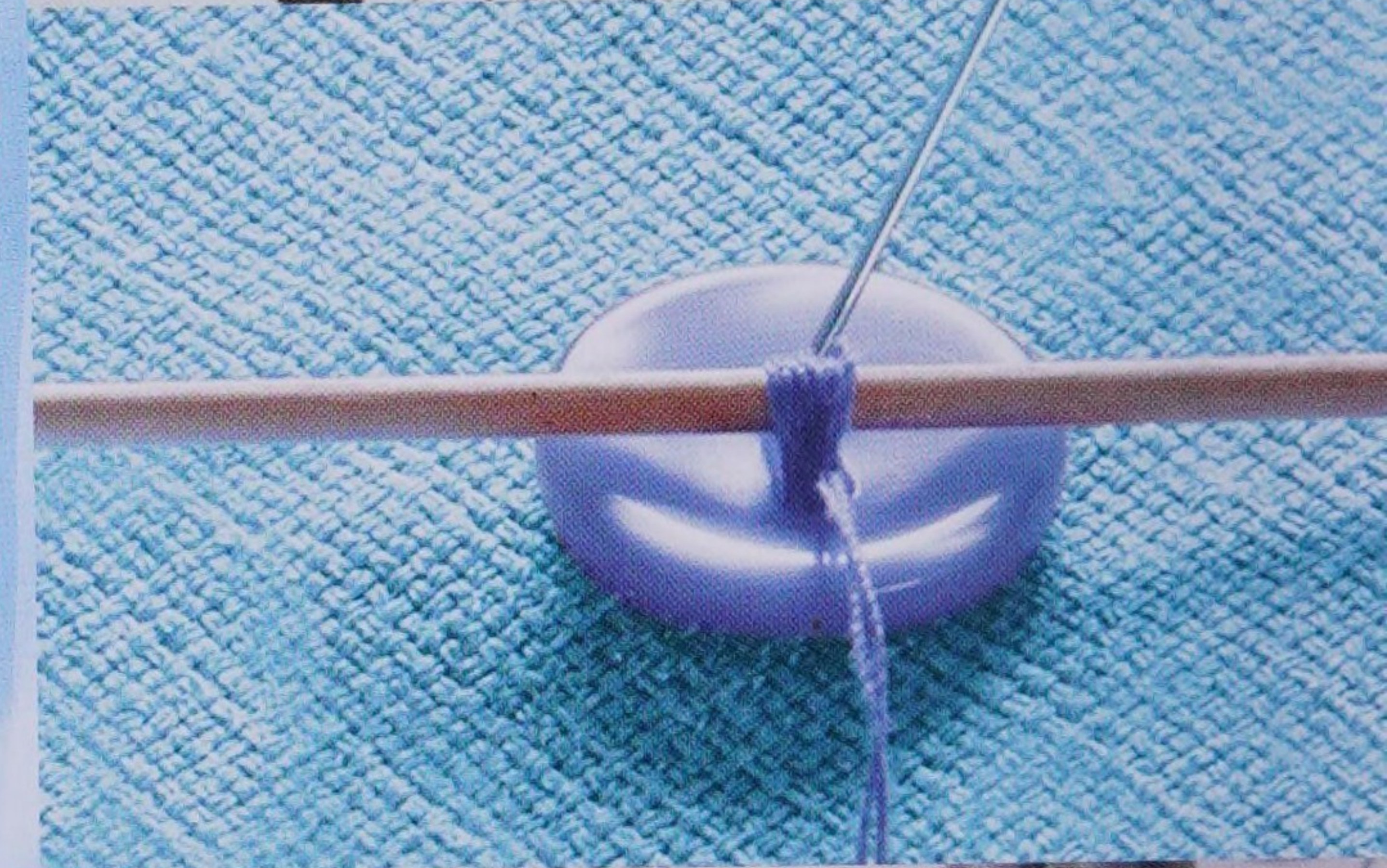




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**Alison Smith**



Material first published in *Dressmaking*, 2012





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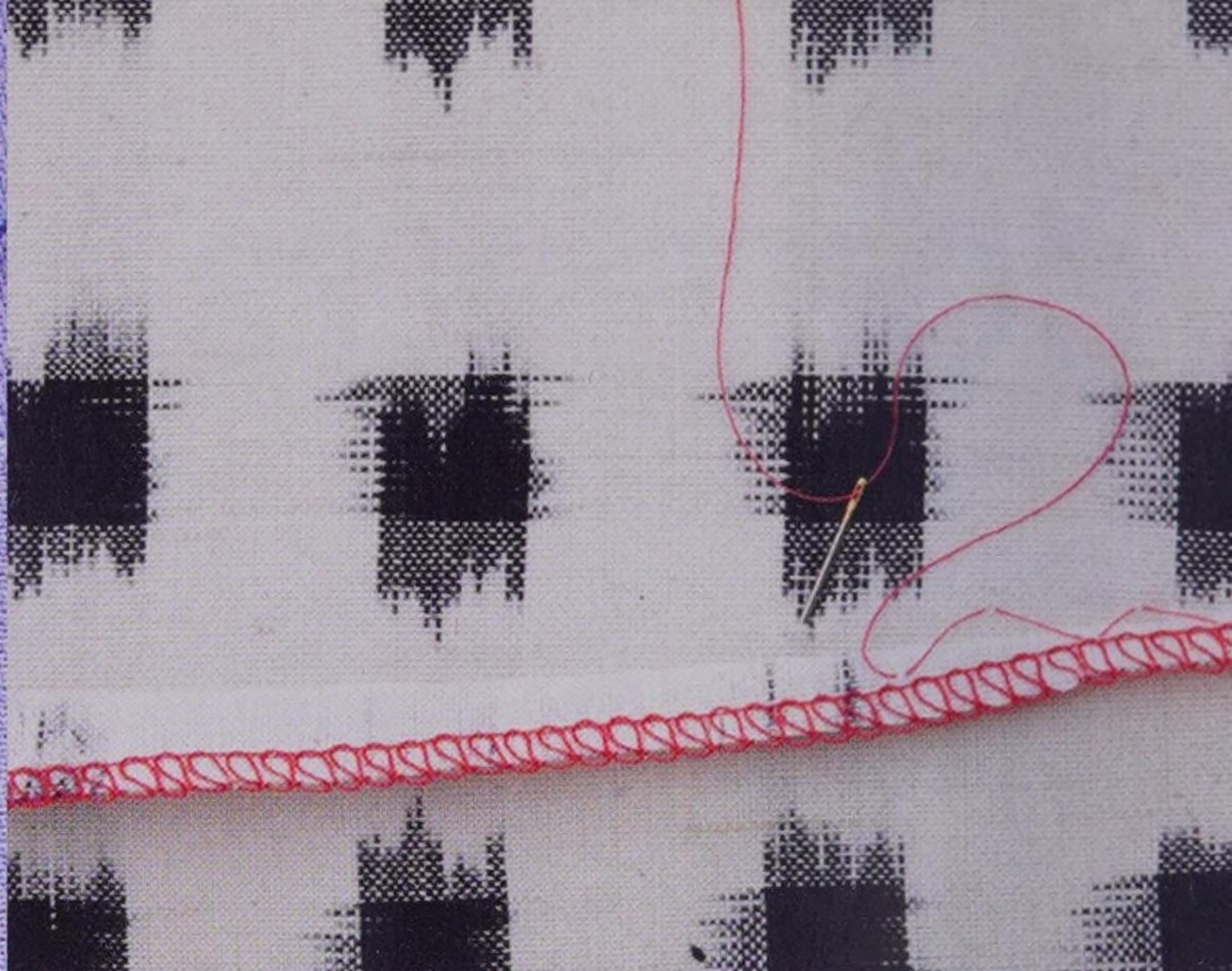
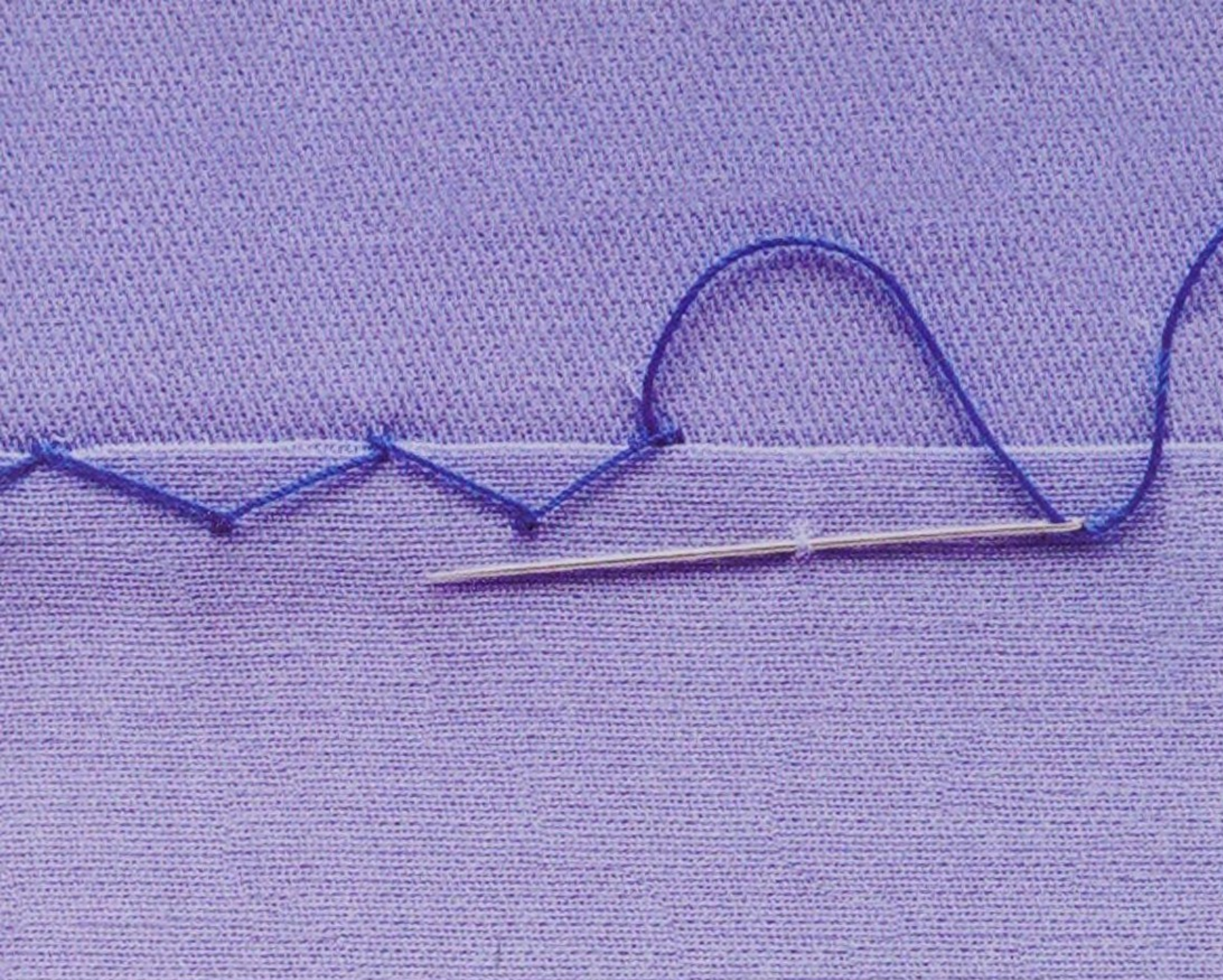




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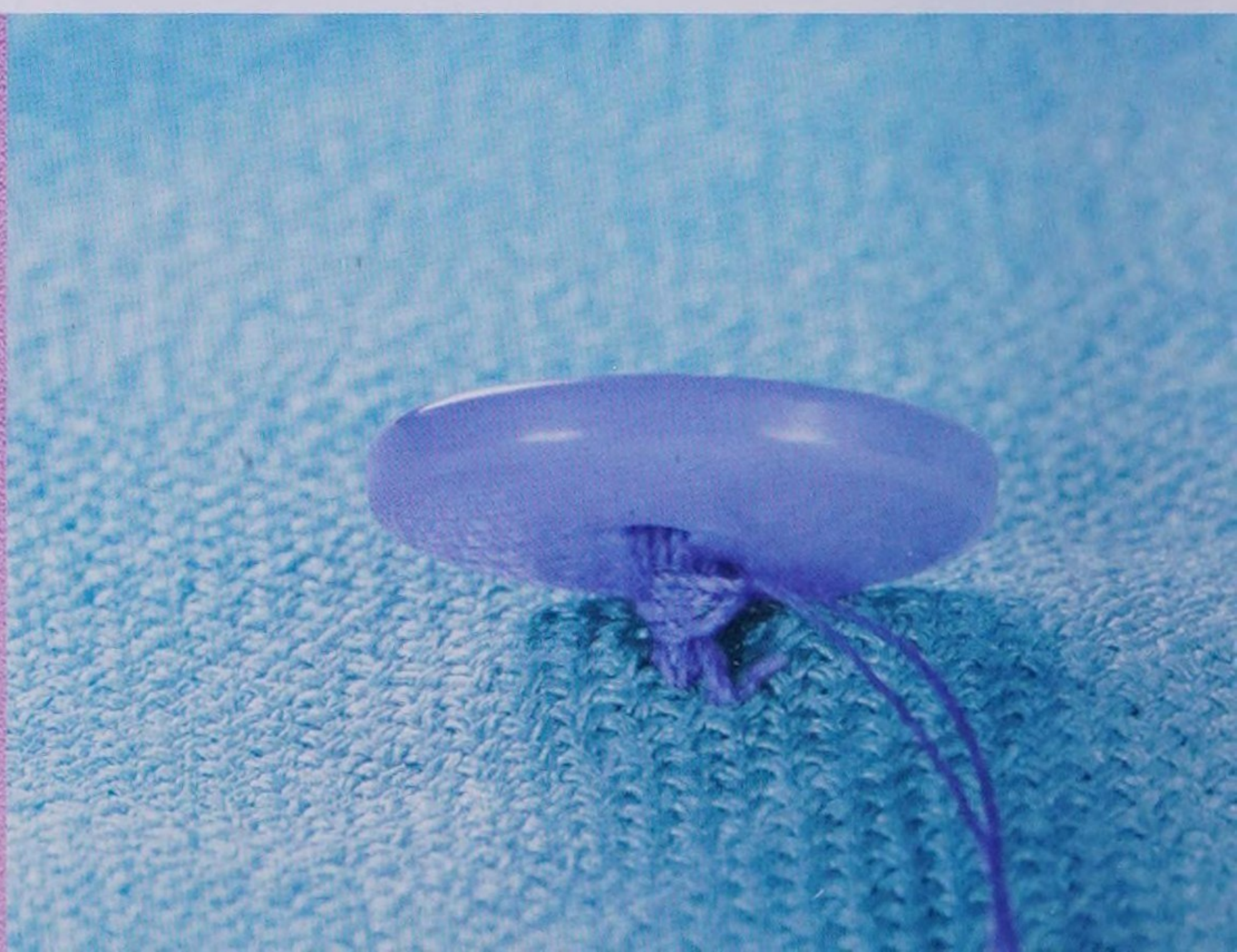
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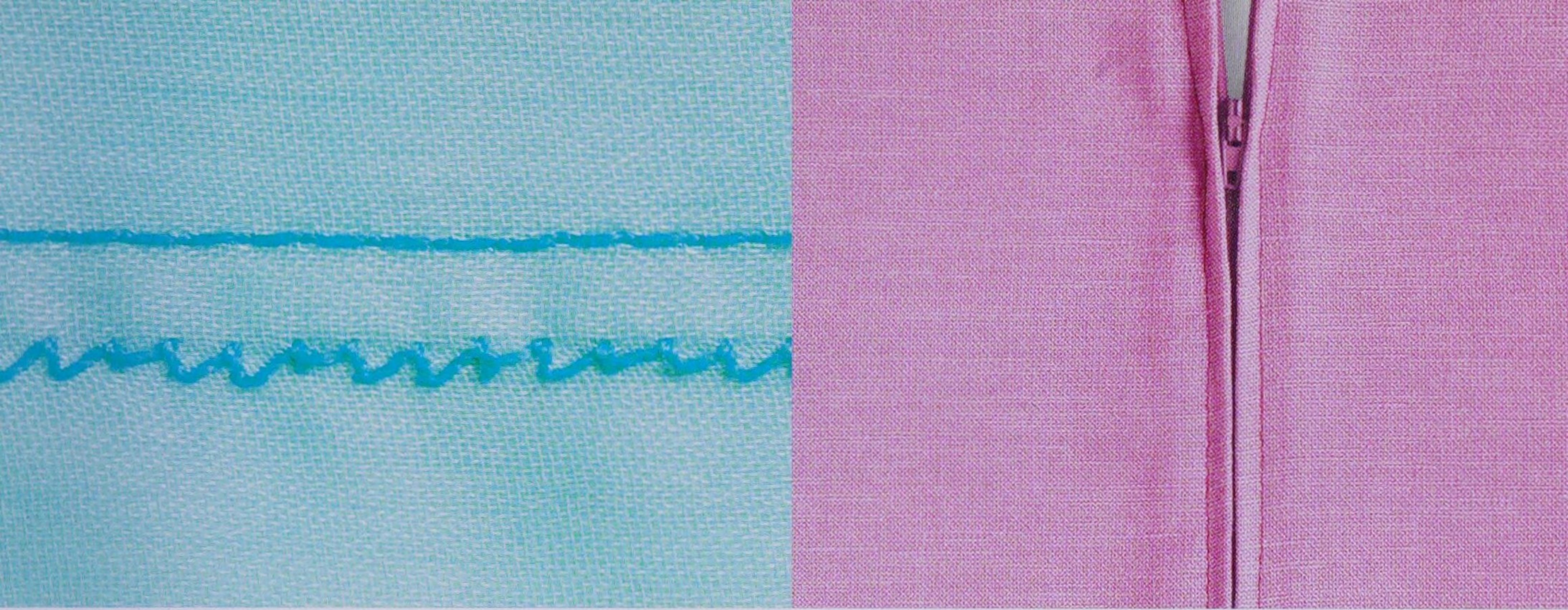


# Introduction

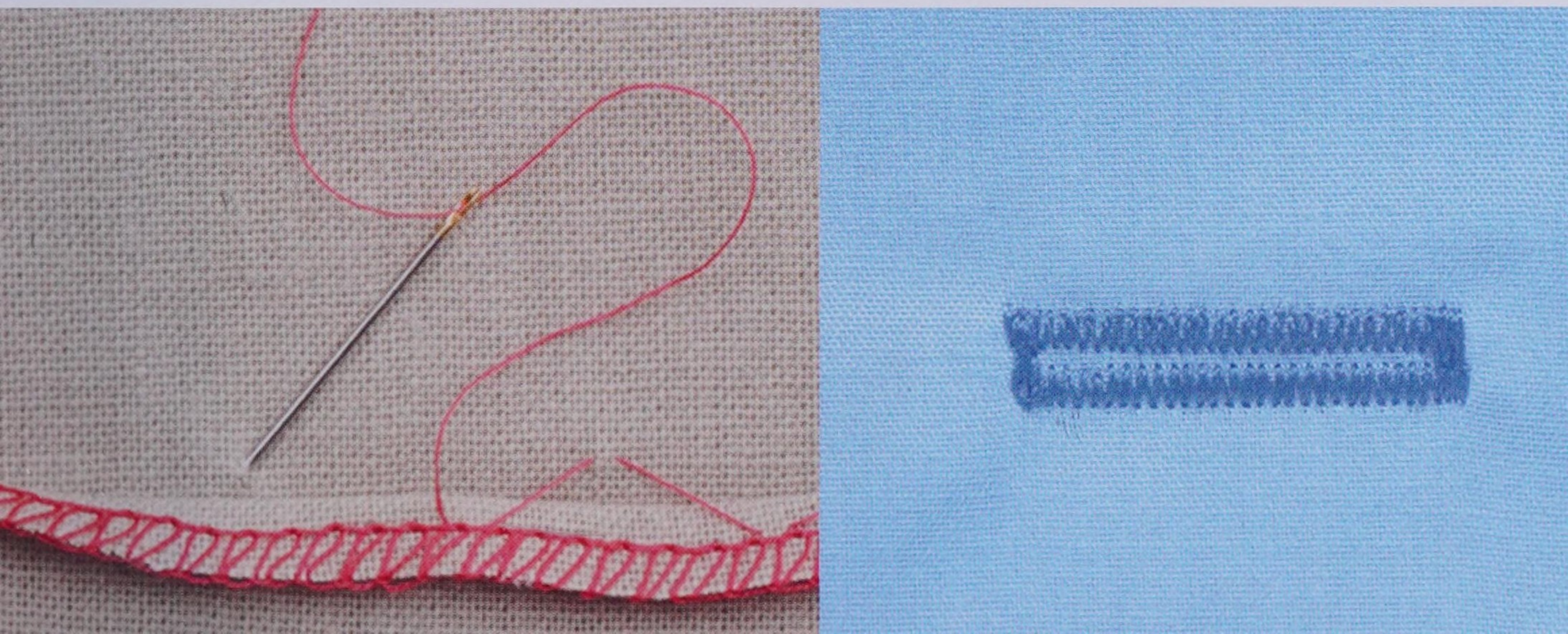
Making your own clothes is really rewarding. With so many terrific fabrics on sale, you can choose just what you like and create a garment that is totally you. In addition to making something that you won't find in a store, you can also save money. What's not to like about that? But the question beginners always ask themselves is: where to start? This book is your perfect introduction. It shows you all you need to know to make a basic collection of clothes—five skirts, five dresses, two stylish pairs of pants, one pair of shorts, three go-anywhere tops, and three must-have jackets to give your outfits the perfect finishing touch.







In the book's first section you'll find clear pictures of all the gear a beginning sewer requires, followed by detailed instructions for the sewing techniques you need to make the garments to a professional standard. Next come the garments themselves, with photographs of how they'll look when they're finished, together with fabric suggestions for each. The clear step-by-step instructions that follow will take you right from cutting out your fabric to sewing on the last button. The final section of the book is the key to it all—the 12 garment patterns. Each of these has been drawn up in a range of sizes, so you'll also find full instructions for choosing the correct size for you as well as for scaling the patterns up and transferring them to paper. So all you need to do now is choose your fabric and get started. Happy sewing!

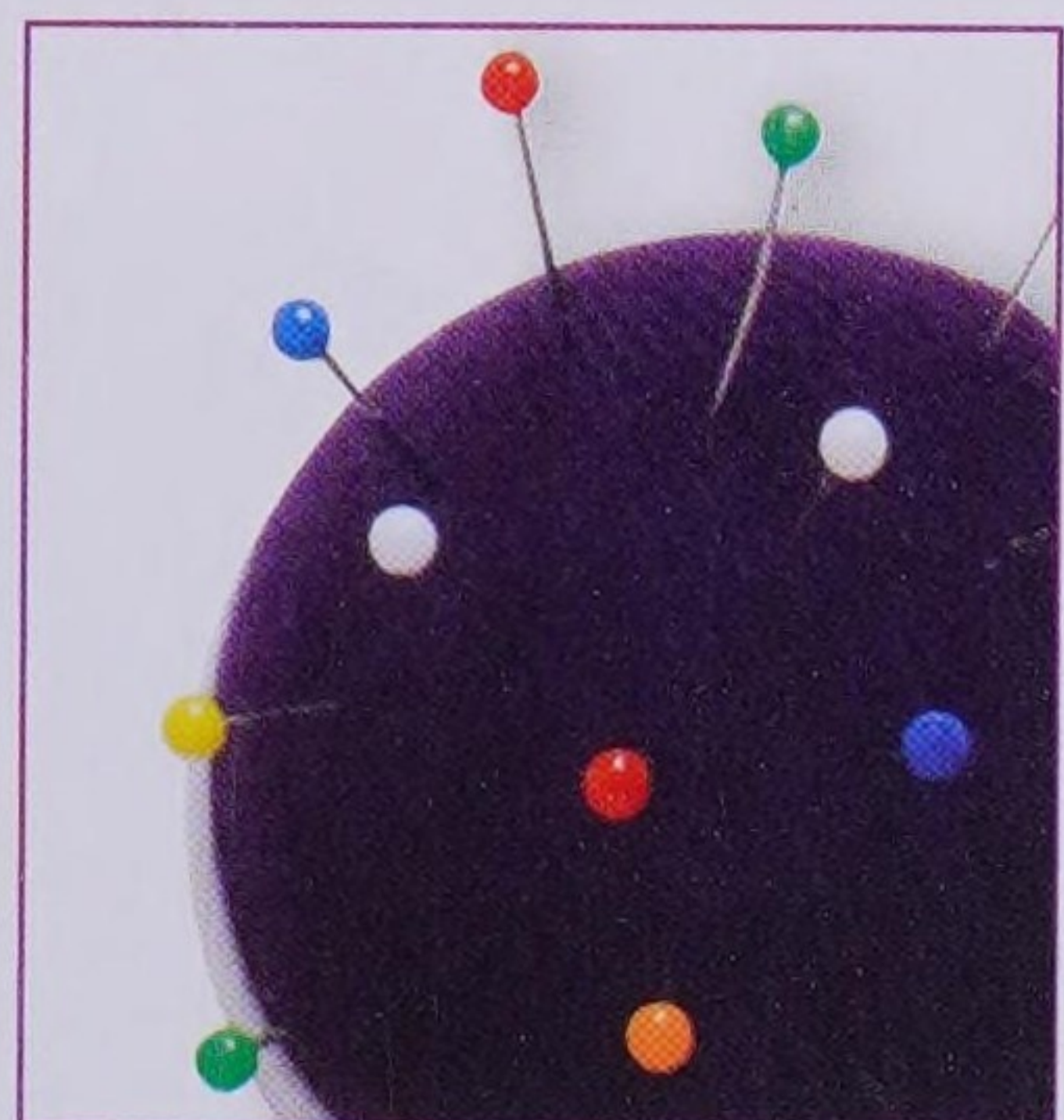
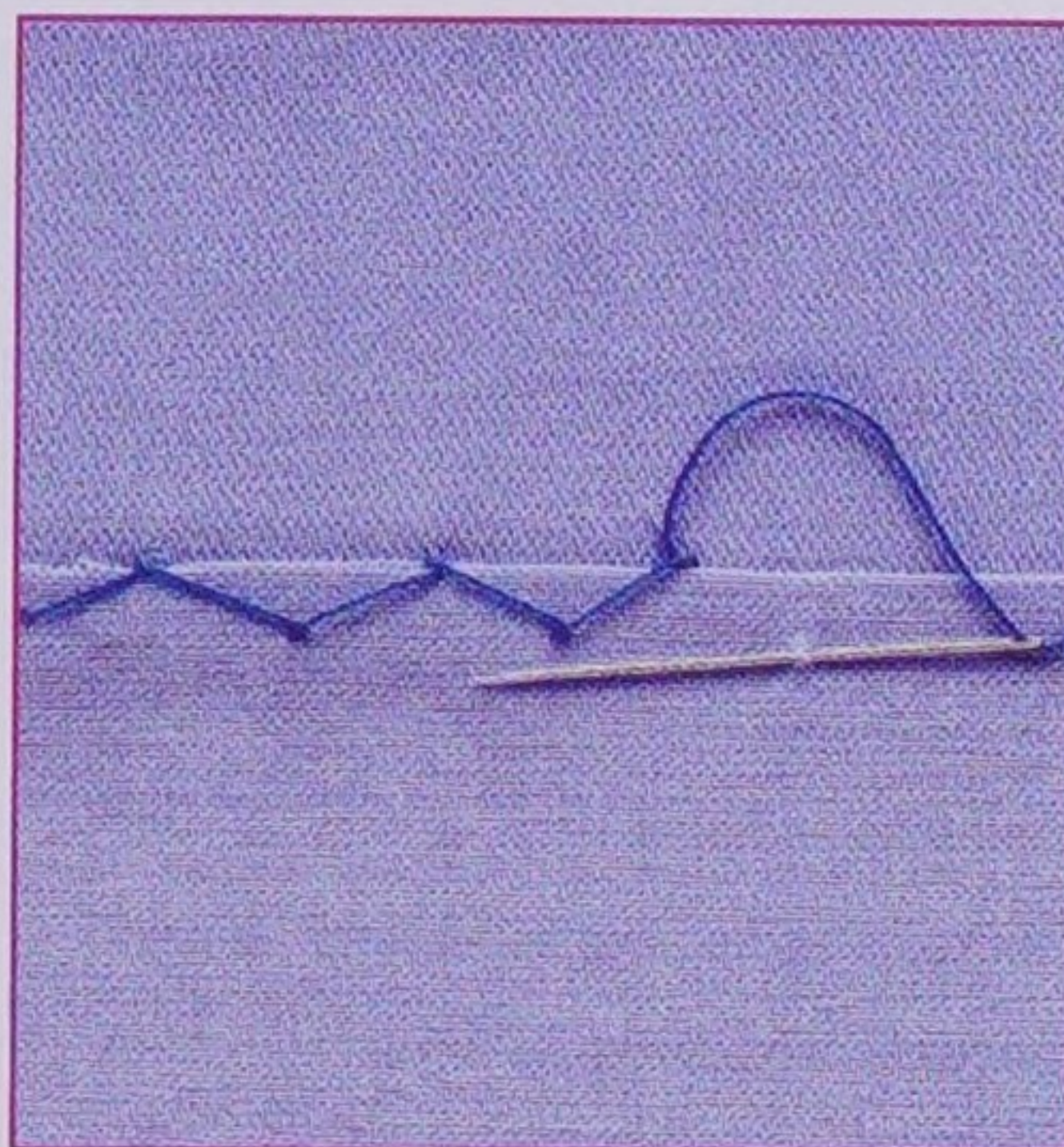








# Tools and techniques





# Basic sewing equipment

A fully stocked sewing kit will include all of the items shown below and many more, depending on the type of sewing that you regularly do. It is important to use a suitable container to keep your tools together, so that they will be easy to access and to keep them neat and tidy.

## Pins

Needed by every sewer to hold the fabric together prior to sewing it permanently. There are different types of pin for different types of work.



## Needles

A good selection of different types of needle for sewing by hand. They will enable you to tackle any hand-sewing project.

## Tape measure

Essential, not only to take body measurements, but also to help measure fabric, seams, etc. Choose one with both US and metric units. A tape measure made of plastic is best, since it won't stretch.



## Pin cushion

To keep your needles and pins safe and clean. Choose one that has a fabric cover and is firm.



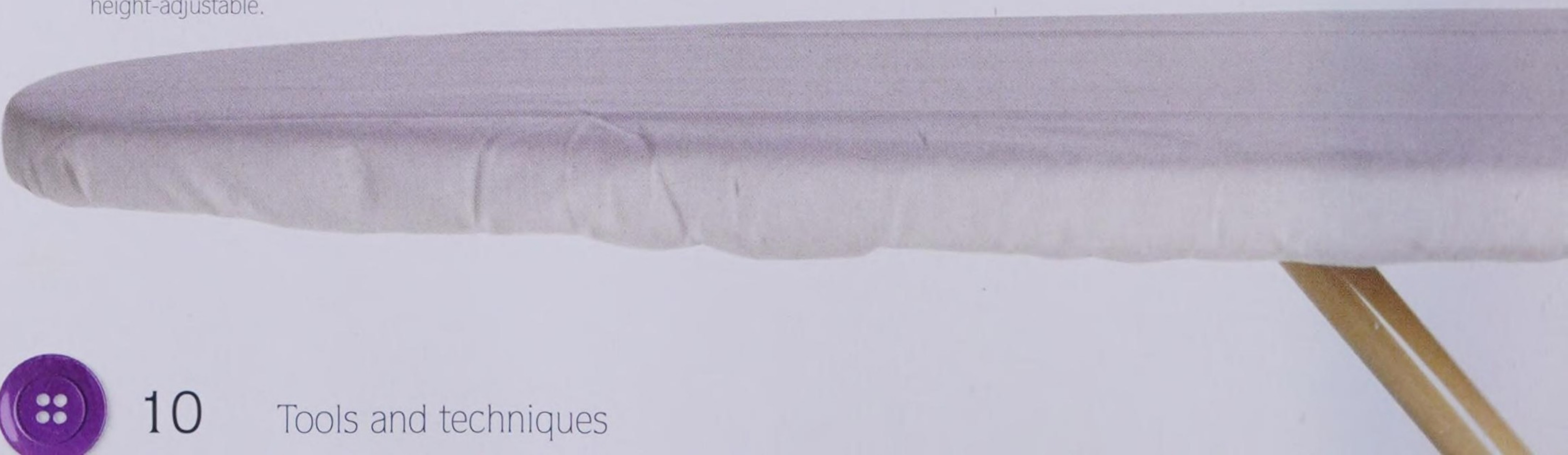
## Notions

All the odds and ends a sewer needs, including everything from buttons and snaps to trims and elastic. A selection of buttons and snaps in your basic kit is useful for quick repairs.



## Ironing board

Essential to iron on. Make sure the board is height-adjustable.





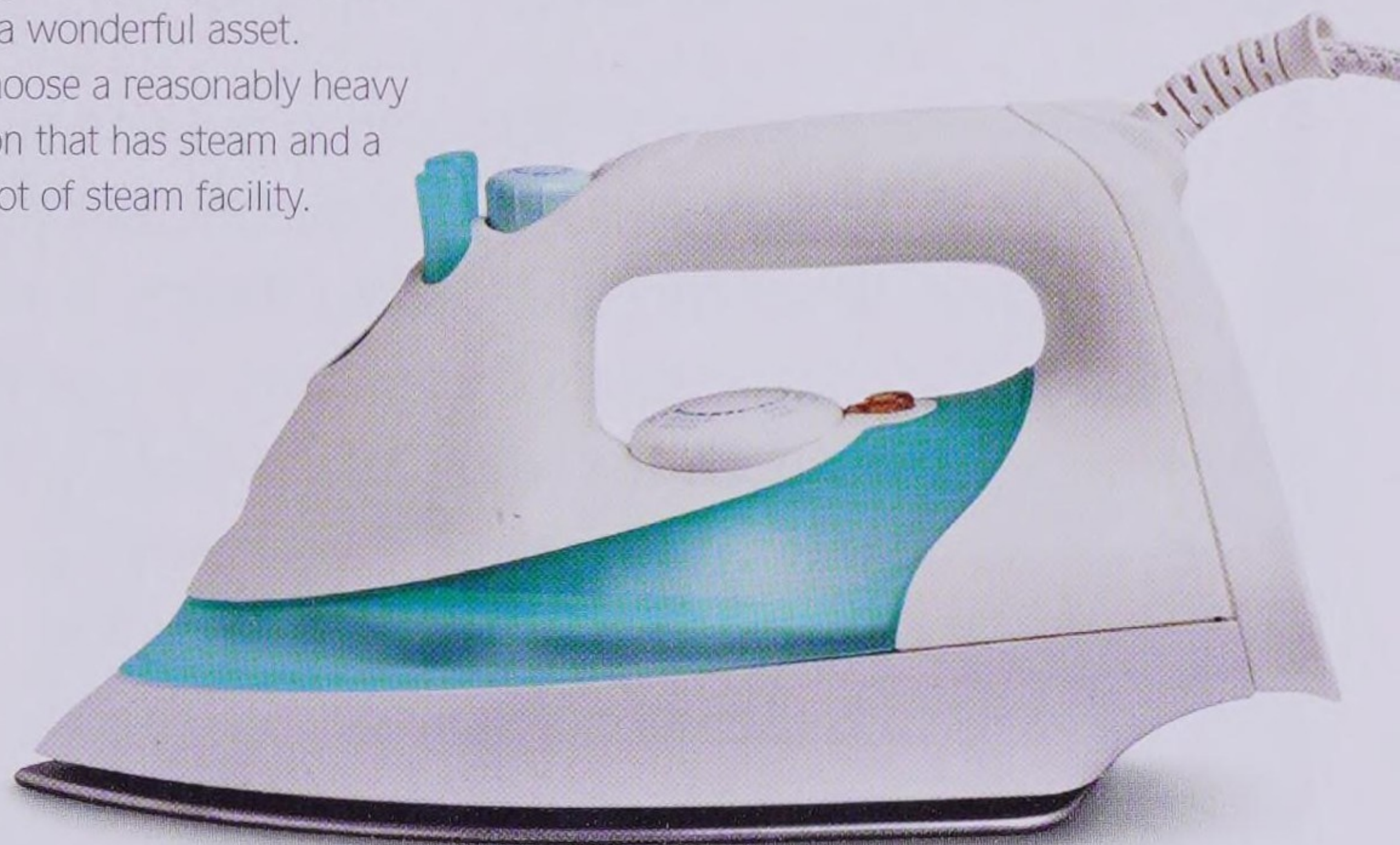


### Pressing cloth

Choose a cloth made from silk organza or muslin, since you can see through it. The cloth stops the iron from marking fabric and protects delicate fabrics.

### Iron

A good-quality steam iron is a wonderful asset. Choose a reasonably heavy iron that has steam and a shot of steam facility.



### Threads

A selection of threads for hand sewing and machine/serge sewing in a variety of colors. Some threads are made of polyester, while others are cotton or rayon.



### Safety pins

In a variety of sizes. Useful for emergency repairs and for threading elastics.

### Tailor's ham

A ham-shaped pressing pillow used to press darts.





# Cutting tools

There are many types of cutting tool, but one rule applies to all: buy good-quality products that can be resharpened. When choosing cutting shears, make sure that they fit the span of your hand so that you can comfortably open the whole of the blade with one action. This is very important to allow clean and accurate cutting lines. Shears and scissors of various types are not the only cutting tools required; everyone will at some time need a seam ripper to remove misplaced stitches or to unpick seams for mending.

## Cutting shears

The most popular type of shear, used for cutting large pieces of fabric. The length of the blade can vary from 8–12in (20–30cm) in length.



## Trimming scissors

These scissors have a 4in (10cm) blade and are used to trim away surplus fabric and neaten ends of machining.



## Snips

A very useful, small, spring-loaded tool that easily cuts the ends of thread. Not suitable for fabrics.



## Embroidery scissors

A small and very sharp scissor used to get into corners and clip threads close to the fabric.

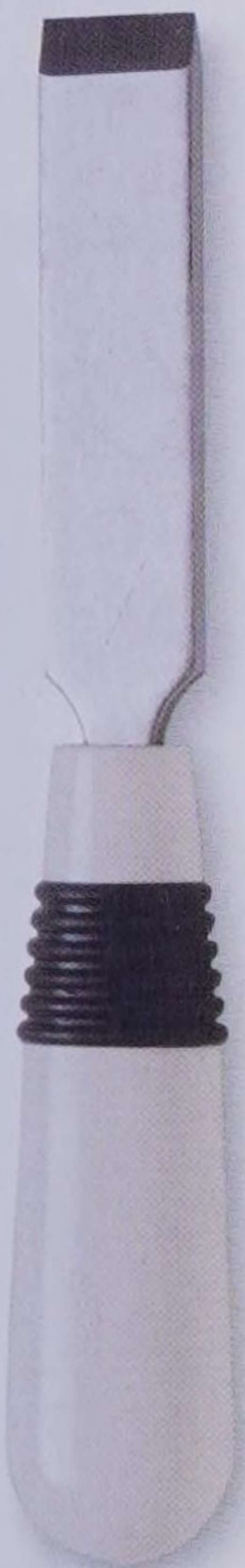






#### Seam ripper

A sharp, pointed hook to slide under a stitch, with a small cutting blade at the base to cut the thread. Various sizes of seam ripper are available, to cut through light to heavyweight fabric seams.



#### Buttonhole chisel

A smaller version of a carpenter's chisel, to cut cleanly and accurately through buttonholes. Since this is very sharp, use a cutting board underneath.



#### Paper scissors

Use these to cut around pattern pieces—cutting paper will dull the blades of fabric scissors and shears.



#### Pinking shears

Similar in size to cutting shears but with a blade that cuts with a zigzag pattern. Used for neatening seams and decorative edges.



#### Bent-handled shears

This type of blade has an angle between the blade and the handle that enables the shears to sit flat on the table when cutting out. Popular for cutting long, straight edges.





# Sewing machine

A sewing machine will quickly speed up any job. Most of today's sewing machines are aided by computer technology, which enhances stitch quality and ease of use. Always spend time trying out a sewing machine before you buy it, so you really get a feel for it.

## Buttons

To provide various functions, such as reverse, locking stitch, and needle-in.

## Threading guides

Markings to help guide you in threading the upper thread.

## Shank

To hold the various feet in place.

## Automatic needle threader

A pull-down gadget to aid in threading the machine needle.

## Buttonhole sensor

A pull-down sensor that automatically judges the size of the buttonhole required to fit the chosen button.

## Presser foot

To hold the fabric in place while stitching. Various feet can be used here to aid different sewing processes.

## Needle plate

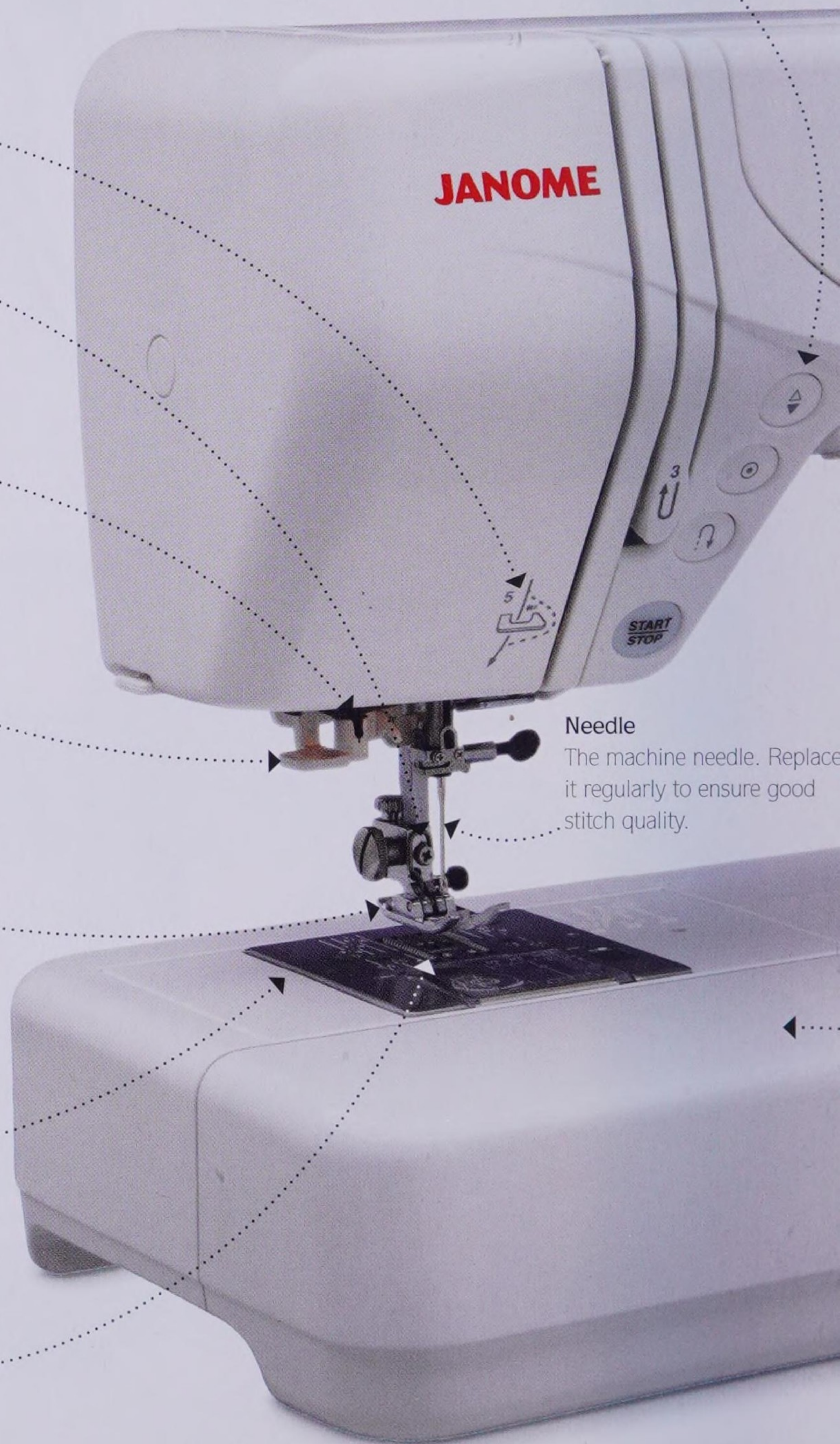
A transparent, removable cover reveals the bobbin. This plate is gridded to help sew seams of various widths.

## Feed dogs

These metal teeth grip the fabric and feed it through the machine.

## Needle

The machine needle. Replace it regularly to ensure good stitch quality.





### LCD screen

An illuminated screen that displays information such as needle position and stitch type.



### Machine needles

Different types of sewing-machine needle are made to cope with different fabrics. Machine needles are sized from 60 to 100, with a 60 being a very fine needle. Special needles are available for machine embroidery and for metallic threads.

### Stitch size buttons

Used to increase and decrease length and width of stitch.

### Stitch selection buttons

These quickly select the most popular stitches, such as zigzag and buttonhole.

### Stitch library

All the different stitches this machine can make. You just have to key in the number.

### Speed control

A slide controls the speed of your machine.

### Removable free arm

This section of the machine will pull away to give a narrow work bed that can be used when inserting sleeves. It also contains a useful storage section.





# Serger

Use this to neaten the edges of your fabric, giving your work a very professional finish. It can also be used for seams on stretchy fabrics. A serger has two upper threads and two lower threads (the loopers), as well as integral knives that remove any surplus fabric as you work.

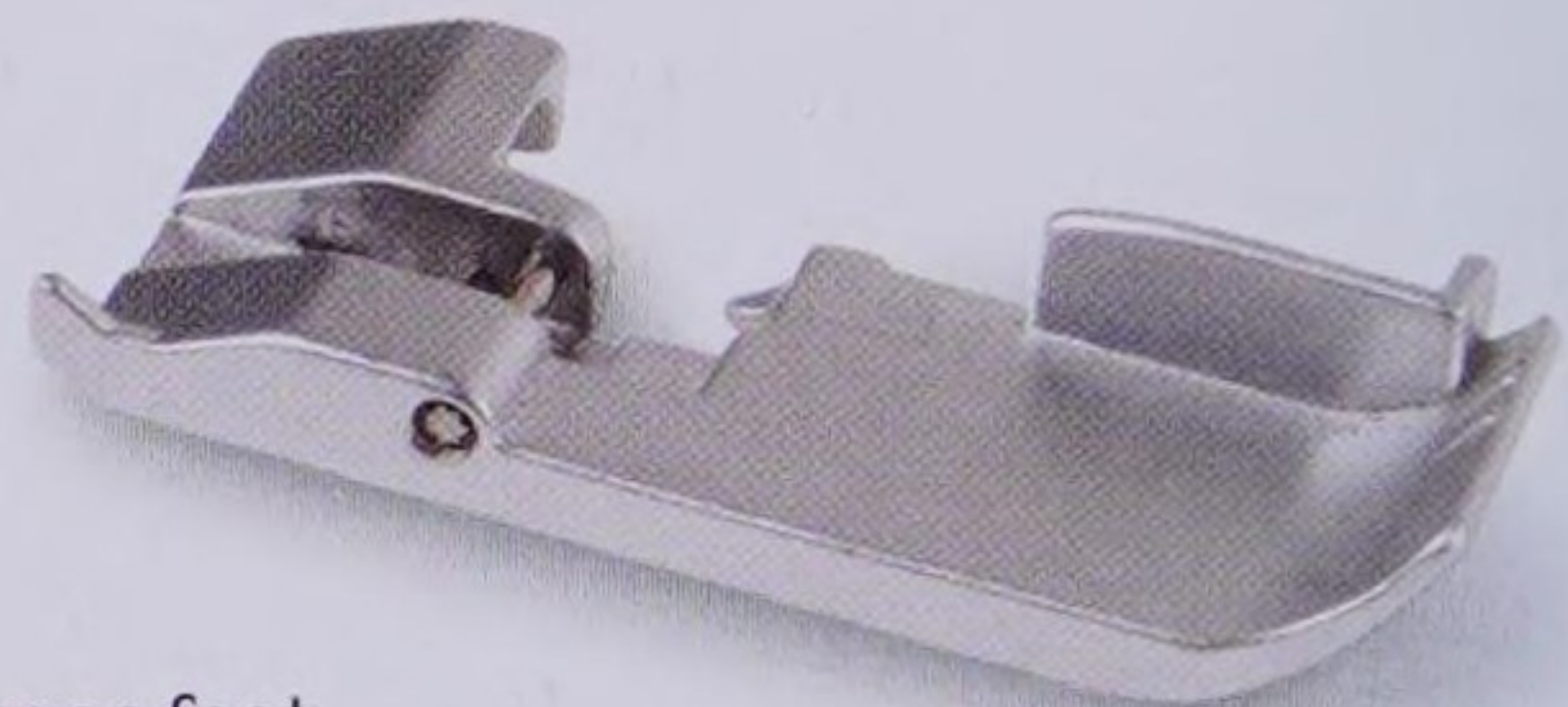
## Serger Accessories

You can purchase additional feet for the serger. Some will speed up your sewing by performing tasks such as gathering.



### Serger needles

The serger uses a ballpoint needle, which creates a large loop in the thread for the loopers to catch and produce a stitch. If a normal sewing machine needle is used it can damage the serger.

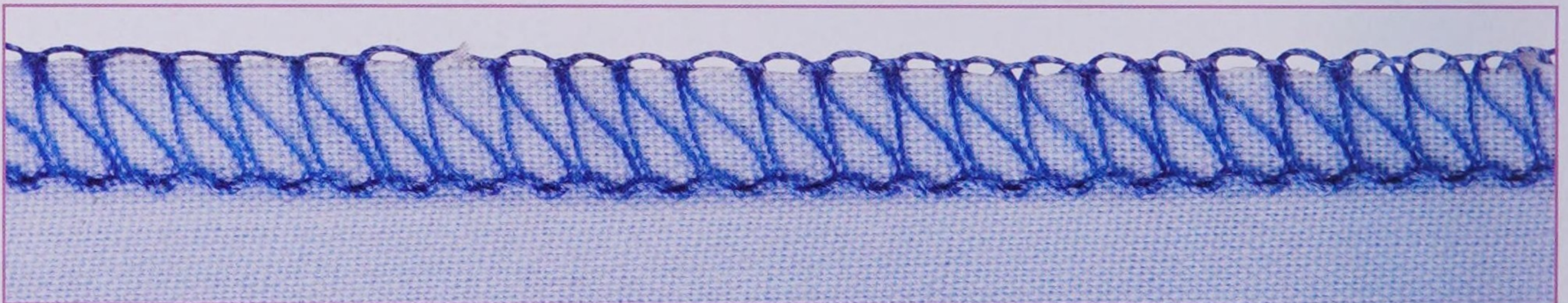


### Serger foot

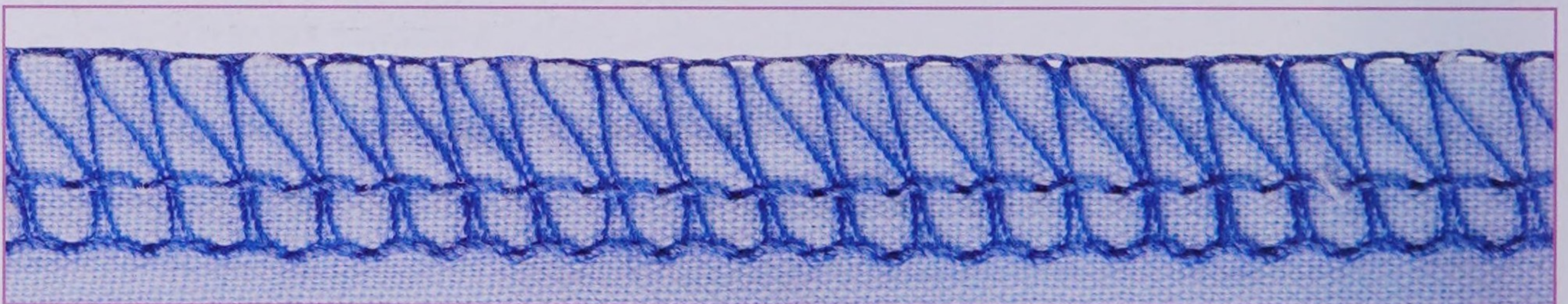
The standard foot used for most processes. Other feet are available for gathering and cording.

## Serger stitches

As the serger works, the threads wrap around the edge to produce a professional finish. The 3-thread stitch is used primarily for neatening. A 4-thread stitch can also be used for neatening, but its fourth thread makes it ideal for constructing a seam on stretch knits.



3-THREAD SERGER STITCH



4-THREAD SERGER STITCH





**Thread guides**

To guide the thread from the spools.

**Tension dials**

There are four tension dials, one for each thread.

**Thread guides**

To guide the thread through the machine.

**Stitch length dial**

To set the length of the machine stitch.

**Differential feed dial**

This dial controls the ratio between the two layers of fabric feeding under the foot.

**Knives**

Two knives inside the machine cut away the fabric edge.

**Hand wheel**

This can be turned manually backward to disengage a stitch.





# Useful extras

You can purchase many more accessories to help with your sewing, but knowing which products to choose and which item is best for each project can be daunting. The accessories you need will depend on the type of sewing you are doing, but all of these items would be useful for making the garments in this book. Most are relatively inexpensive and easy to find.

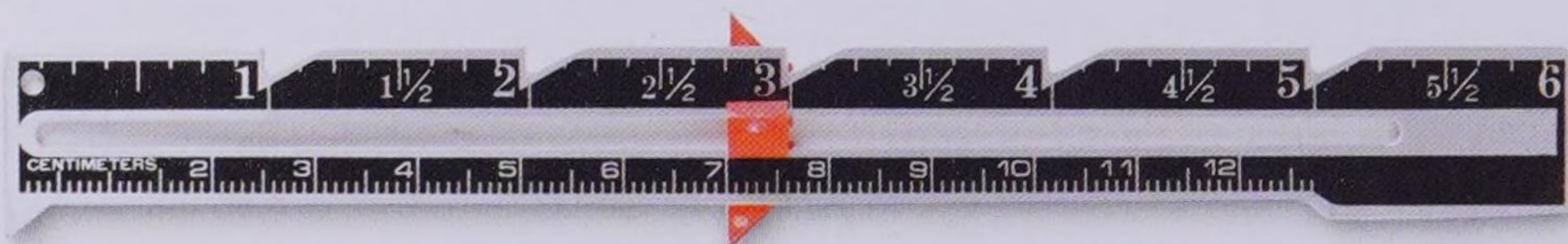
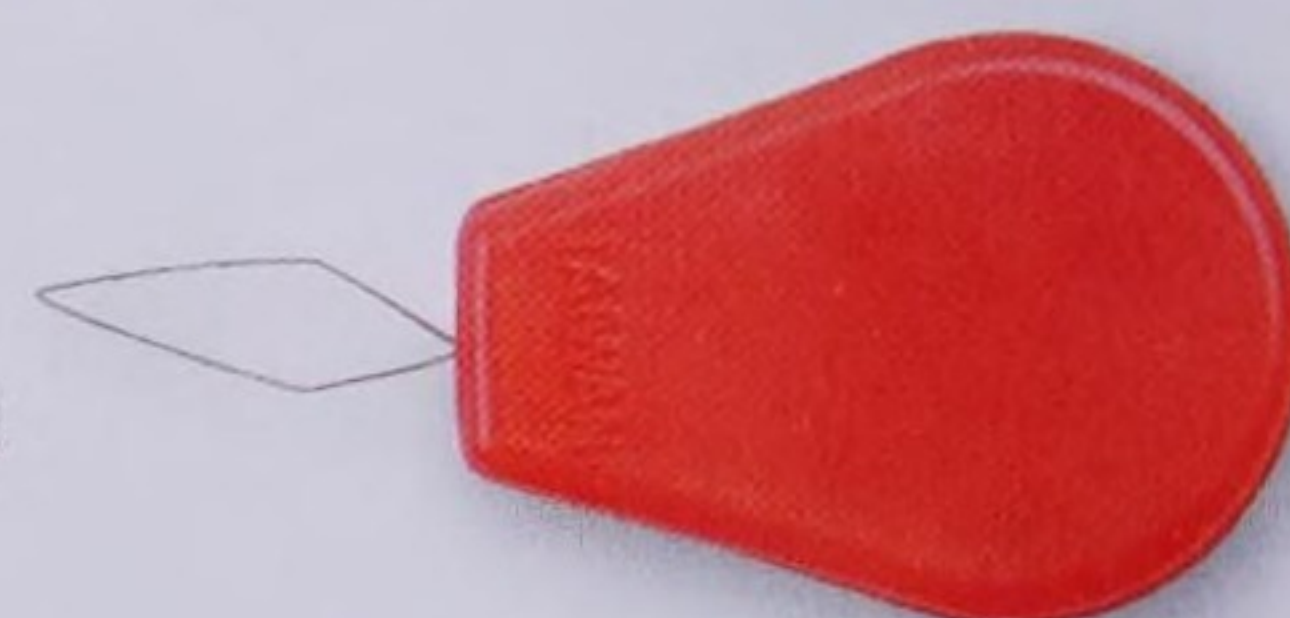
## Thimble

An essential item for many sewers, a thimble protects the middle finger from the end of the needle. There are many types of thimble, so choose one that fits your finger comfortably.



## Wire needle threader

A handy gadget, especially useful for needles with small eyes. Also helpful in threading sewing-machine needles.



## Sewing gauge

A handy small tool about 6in (15cm) long, marked in inches and centimeters, with a sliding tab. Use as an accurate measure for small measurements such as hems.



## Tweezers

These can be used to remove stubborn basting stitches that are caught in the machine stitching. Also an essential aid to threading the serger.

## Tracing wheel and tracing paper

These two items are used together to transfer markings from a paper pattern or a design onto fabric. Not suitable for all types of fabric though, since marks may not be easily removable.





### Dressmaker's form

An adjustable form that is useful when fitting garments, since it can be adjusted to personal body measurements. Excellent to help in turning up hemlines. Available in female, male, and children's shapes and sizes.

### Water/air-soluble pen

This resembles a marker. Marks made can be removed from the fabric with either a spray of water or by leaving to air-dry. Be careful—if you press over the marks, they may become permanent.

### Chalk pencil

Available in blue, pink, and white. It can be sharpened like a normal pencil, so will draw accurate lines on fabric.





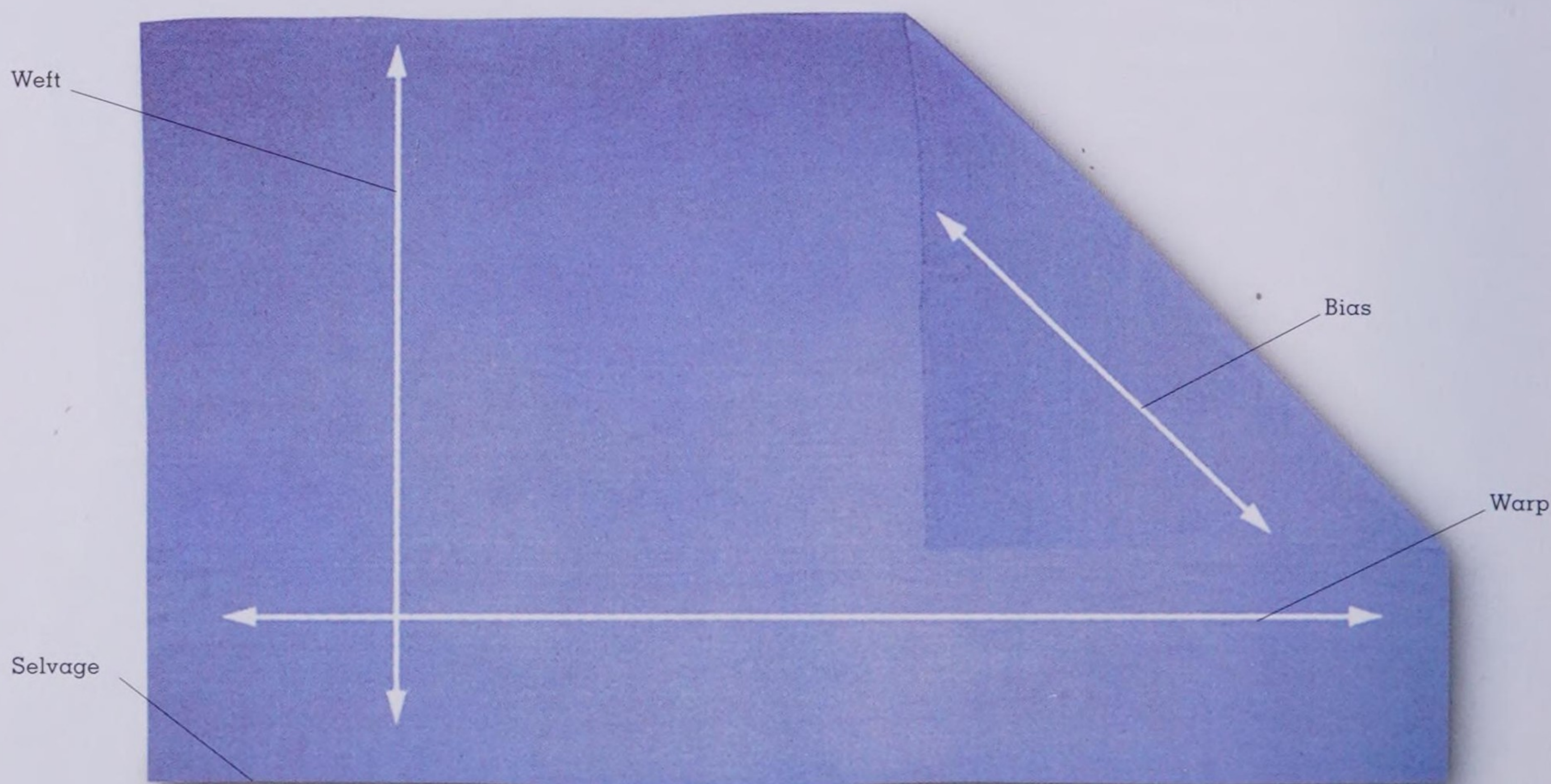
# Cutting out

Cutting out can make or break your project. But first you need to examine the fabric in the store, looking for any flaws, such as a crooked pattern, and checking to see if the fabric has been cut correctly from the roll—that is, at a right angle to the selvage. If it has not been cut correctly, you will need to straighten the edge before cutting out. If the fabric is creased, press it; if washable, wash it to keep it from shrinking later. After this preparation, you will be ready to lay the pattern pieces on the fabric, pin in place, and cut out.

## Fabric grain and nap

It is important that pattern pieces are cut on the correct grain; this will make the fabric hang correctly. The grain is the direction in which the yarns or threads that make up the fabric lie. The majority of pattern pieces need to be placed with the straight of grain symbol running parallel to the warp yarn. Some fabrics have a nap due to the pile, which means the fabric shadows when it is smoothed in one direction. A fabric with a one-way design or uneven stripes is also described as having a nap. Fabrics with nap are generally cut out with the nap running down, whereas those without nap can be cut out at any angle.

### GRAIN ON WOVEN FABRICS



Yarns that run the length of the fabric are called warp yarns. They are stronger than weft yarns and less likely to stretch.

Weft yarns run crosswise, over and under the warp yarns.

The bias grain is diagonal—running at 45 degrees to the warp and weft. A garment cut on the bias will follow the contours of the body.

The selvage is the woven, nonfrayable edge that runs parallel to the warp yarn.

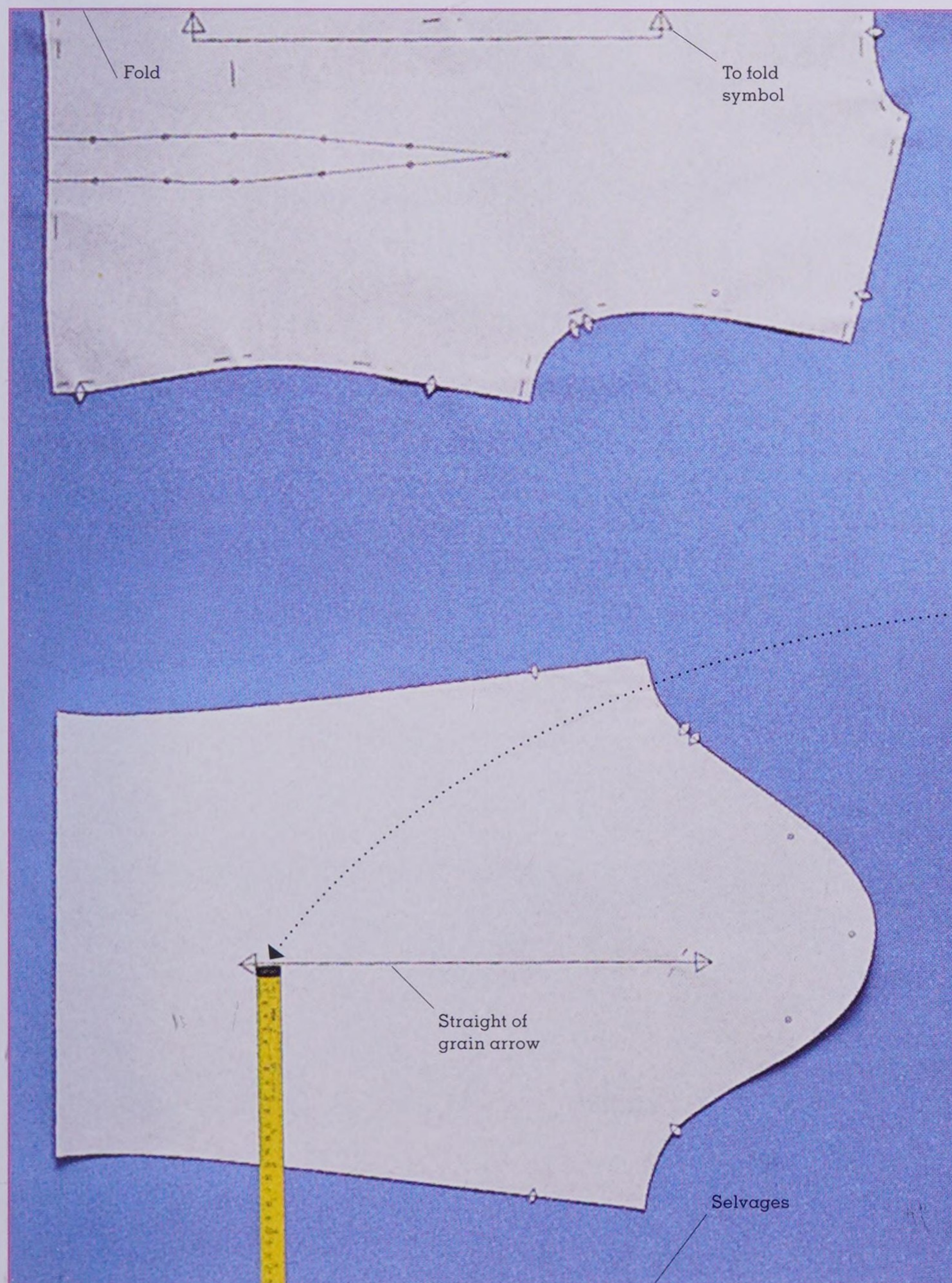




# Pattern layout

For cutting out, fabric is usually folded selvage to selvage. With the fabric folded, the pattern is pinned on top, and both the right- and left-side pieces are cut out at the same time. If pattern pieces have to be cut from single-layer fabric, remember to cut matching pairs. If a fabric has a design, lay the fabric design-side upward so that you can arrange the pattern pieces to show off the design. If you have left- and right-side pattern pieces, they are cut on single fabric with the fabric right-side up and the pattern right-side up.

## PINNING THE PATTERN TO THE FABRIC



**1** The "to fold" symbol indicates the pattern piece is to be pinned carefully to the folded edge of the fabric. To check the straight of grain on the other pattern pieces, place the grain arrow so that it looks parallel to the selvage, then pin to secure at one end of the arrow.

**2** Measure from the pinned end to the selvage and make a note of the measurement.

**3** Measure from the other end of the arrow to the selvage.

**4** Move the pattern piece slightly until both measurements are the same, then pin in place.

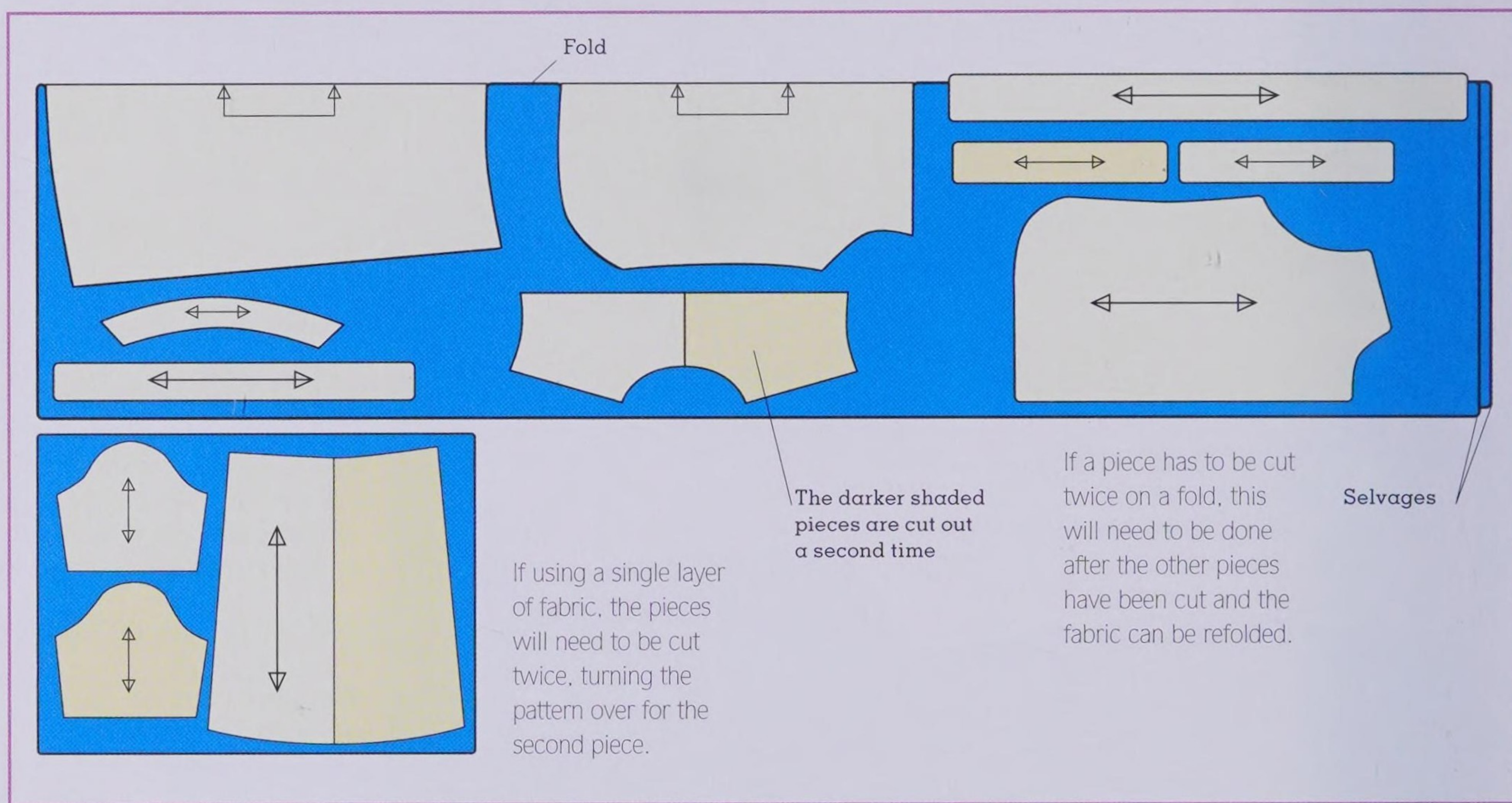
**5** Once the pattern is straight, pin around the rest of it, placing pins in the seam allowances.





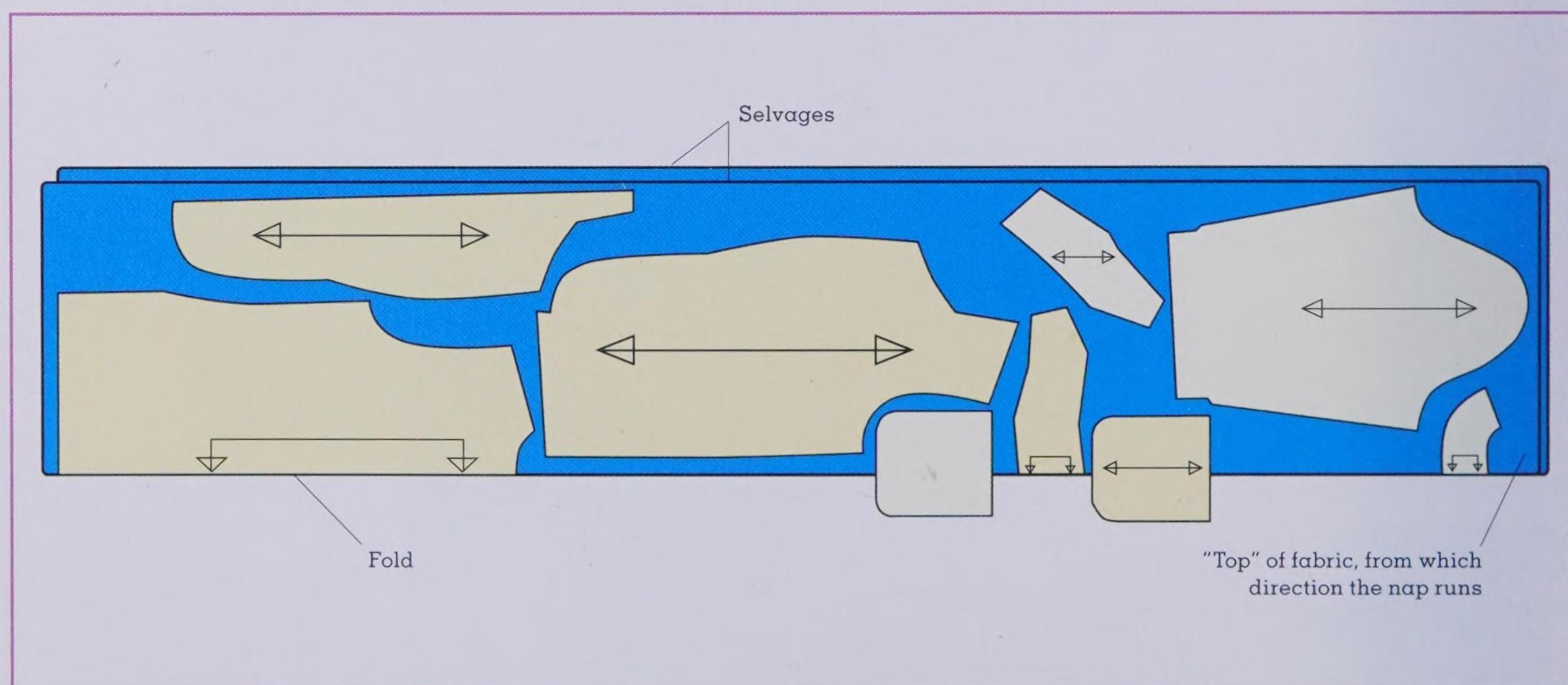
## General guide to layout

Place the pattern pieces on the fabric with the printed side uppermost. Some of the pattern pieces will need to be placed to a fold.



## Layout for fabrics with a nap or a one-way design

If your fabric needs to be cut out with a nap, all the pattern pieces need to be placed so the nap will run in the same direction in the completed garment.

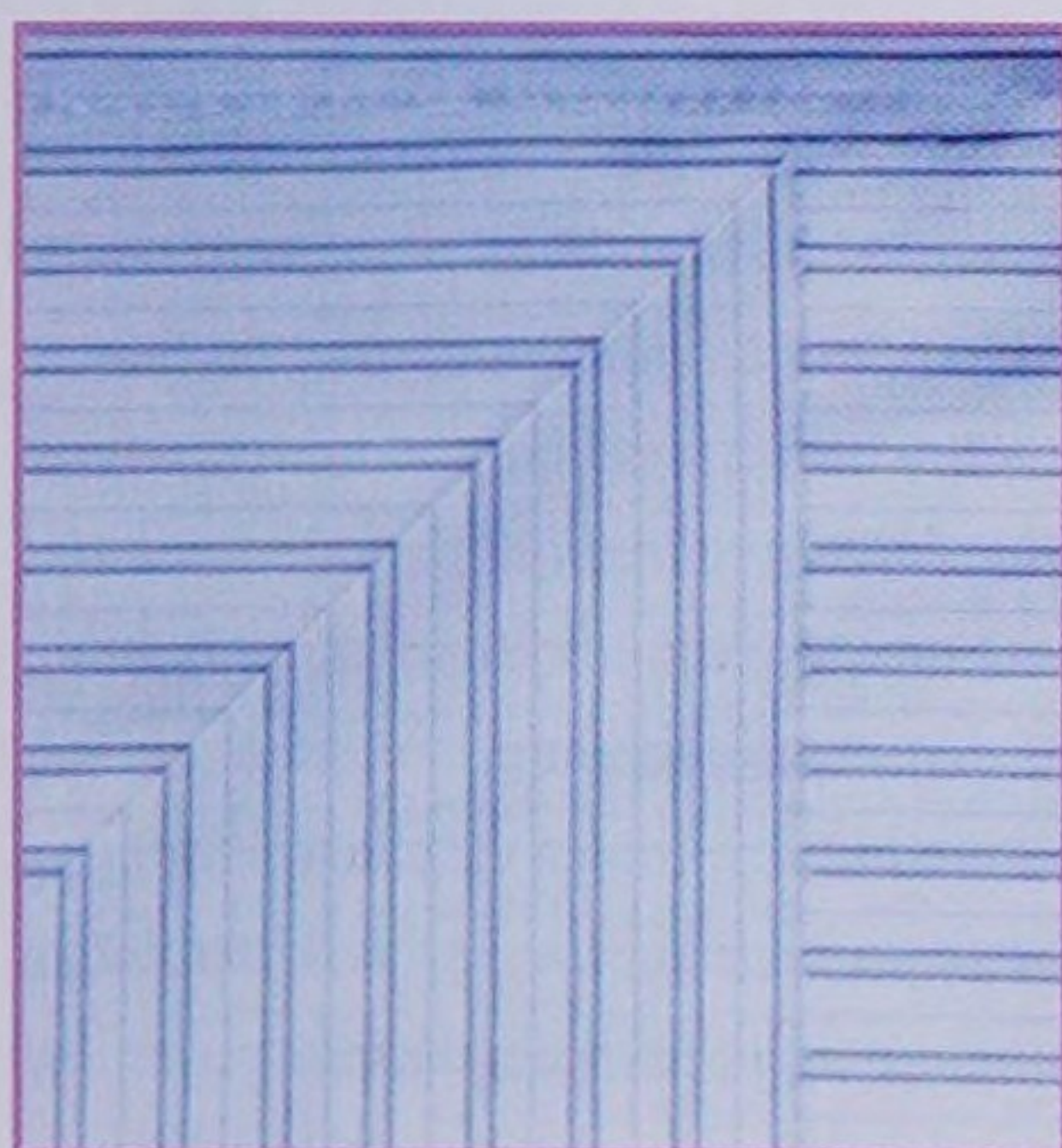




# Stripes and checks

For fabrics with a stripe or check pattern, it can be a little more difficult to lay out the pattern pieces than it is with solid-colored fabrics. If the checks and stripes are running across or down the length of the fabric when cutting out, they will run the same direction in the finished garment. So it is important to place the pattern pieces to ensure that the checks and stripes match and that they run together at the seams. If possible, try to place the pattern pieces so each has a stripe down the center. With a checked fabric, be aware of the hemline placement on the pattern.

## EVEN AND UNEVEN STRIPES

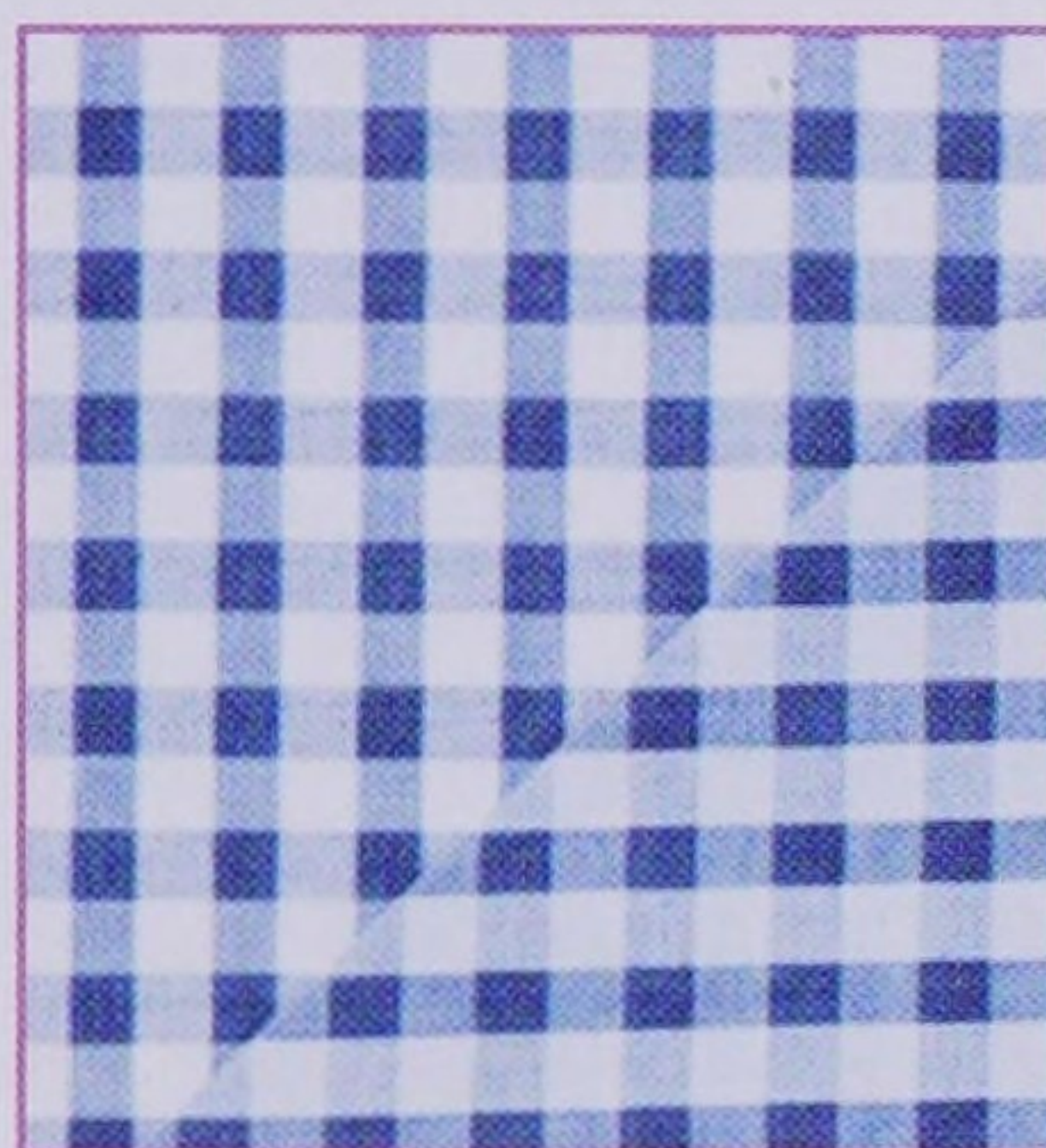


**Even stripes** When a corner of the fabric is folded back diagonally, the stripes will meet up at the fold.



**Uneven stripes** When a corner of the fabric is folded back diagonally, the stripes will not match at the fold.

## EVEN AND UNEVEN CHECKS

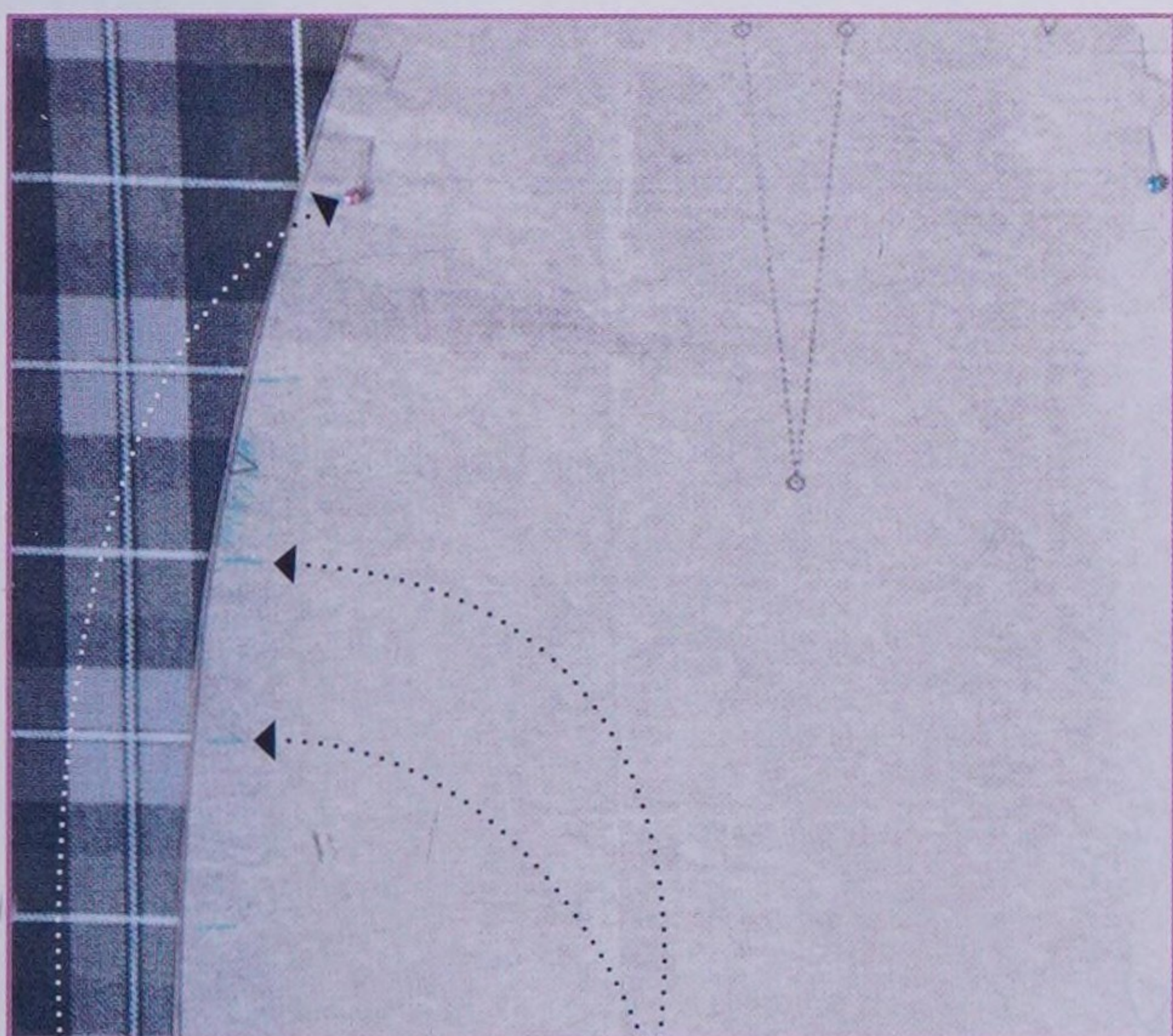


**Even checks** When a corner of the fabric is folded back diagonally, the checks will be symmetrical on both of the fabric areas.



**Uneven checks** When a corner of the fabric is folded back diagonally, the checks will be uneven lengthwise, widthwise, or both.

## MATCHING STRIPES OR CHECKS ON A SKIRT



**1** Place one of the skirt pattern pieces on the fabric and pin in place.

**2** Mark on the pattern the position of the boldest lines of the checks or stripes.

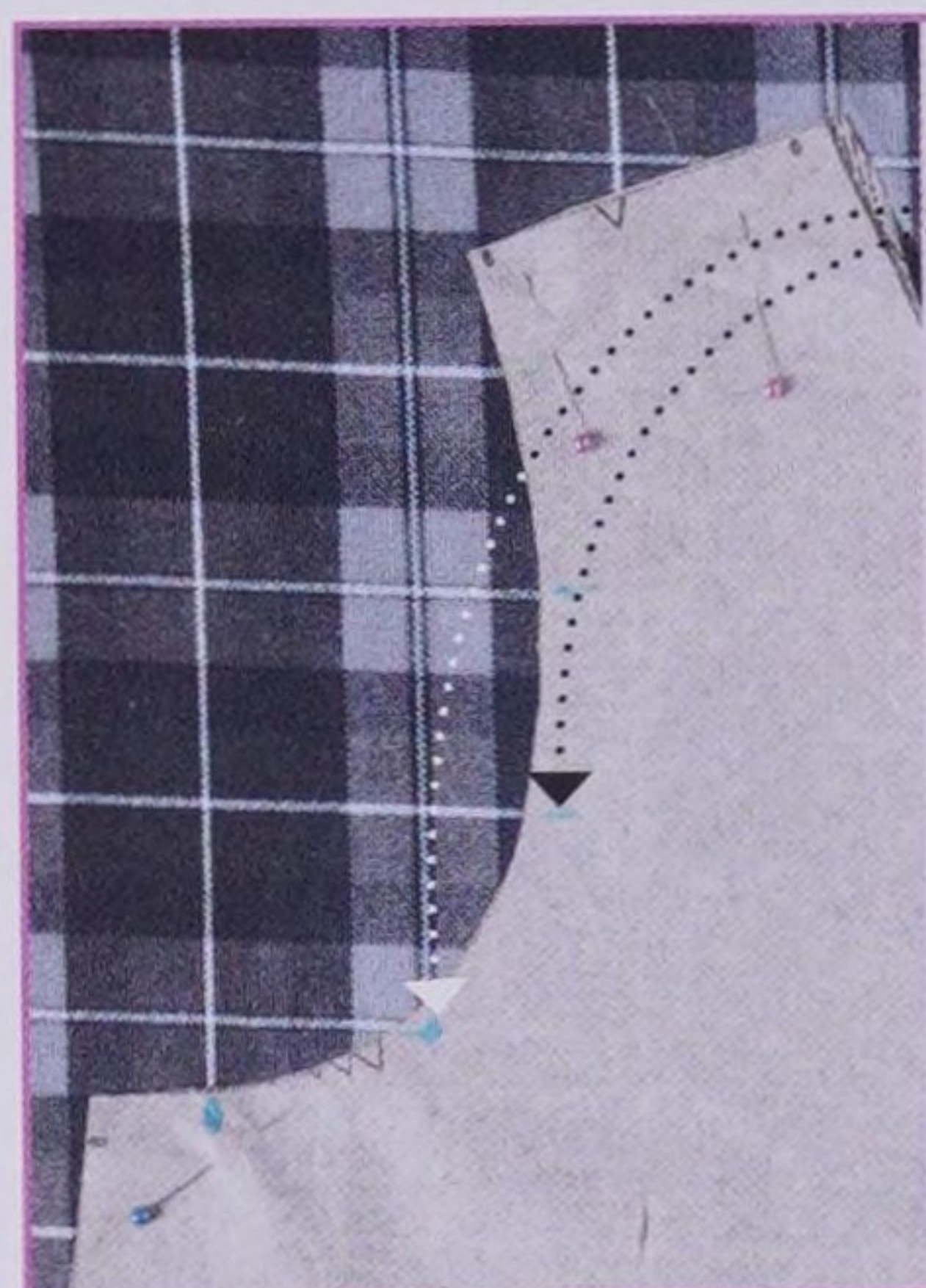


**3** Place the adjoining skirt pattern piece alongside, with notches matching and side seams even. Transfer the marks to the second pattern piece. Slide the second pattern piece across, matching up the bold lines. Pin in place.

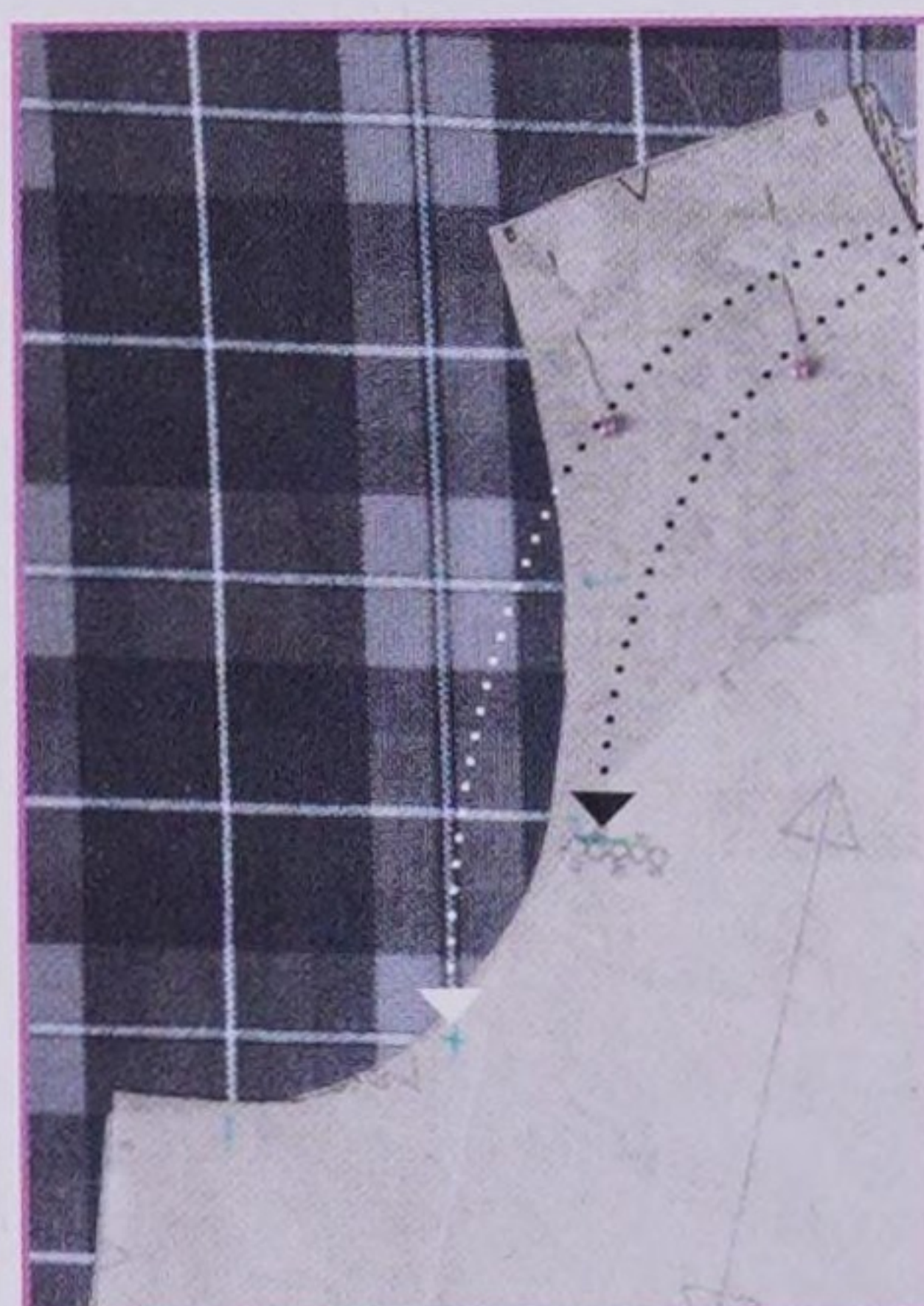




## MATCHING STRIPES OR CHECKS AT THE SHOULDER



**1** Mark the boldest lines of the stripes or checks around the armhole on the front bodice pattern.



**2** Place the sleeve pattern on to the armhole, matching the notches, and copy the marks on to the sleeve pattern.



**3** Place the sleeve pattern on to the fabric, matching the marks to the corresponding bold lines, and pin in place.

## LAYOUT FOR EVEN CHECKS ON FOLDED FABRIC

Fabric is folded to form a double layer with checks matching on both layers

Checks are matched at seams

Center front is aligned with prominent lengthwise stripe

Center back is aligned with the fold

Hem foldline is aligned with prominent crosswise bar

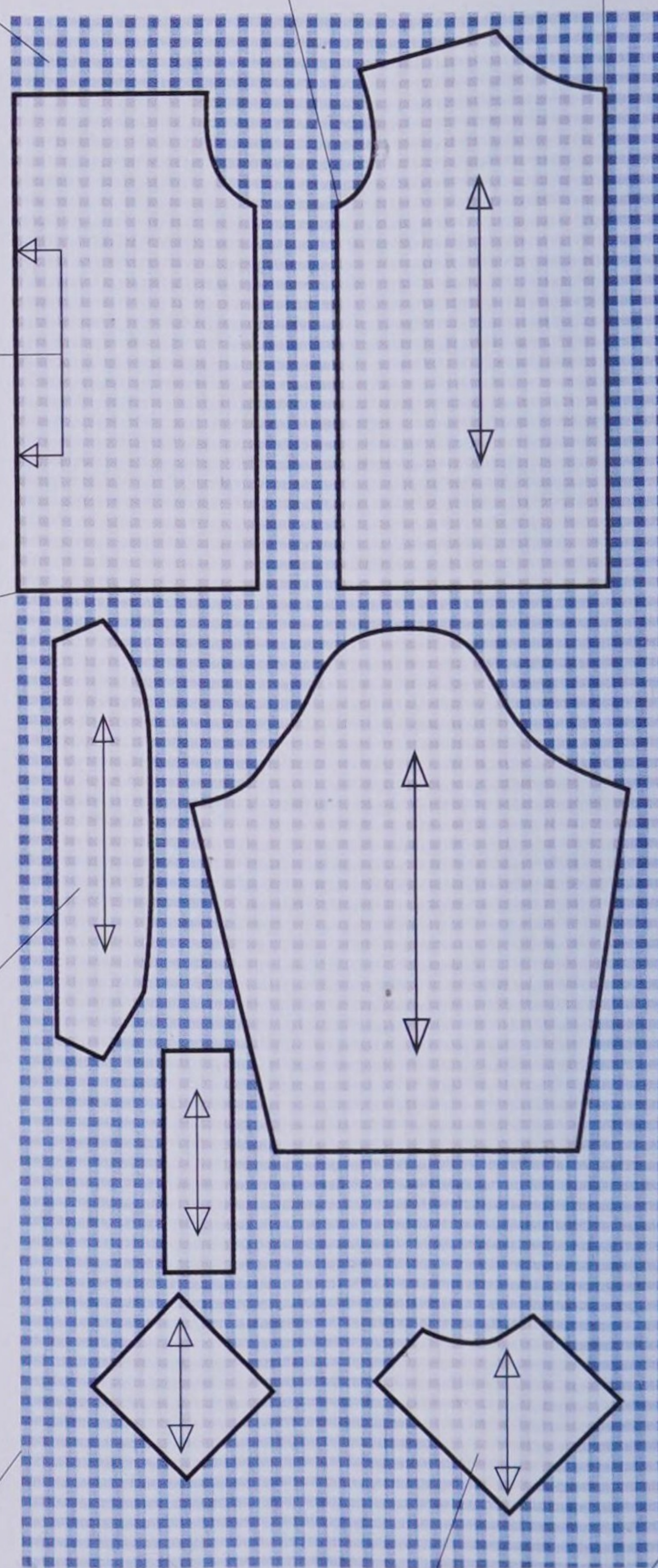
Collar and cuff can be cut on the lengthwise grain

Fold

Fabric is folded along prominent lengthwise stripe

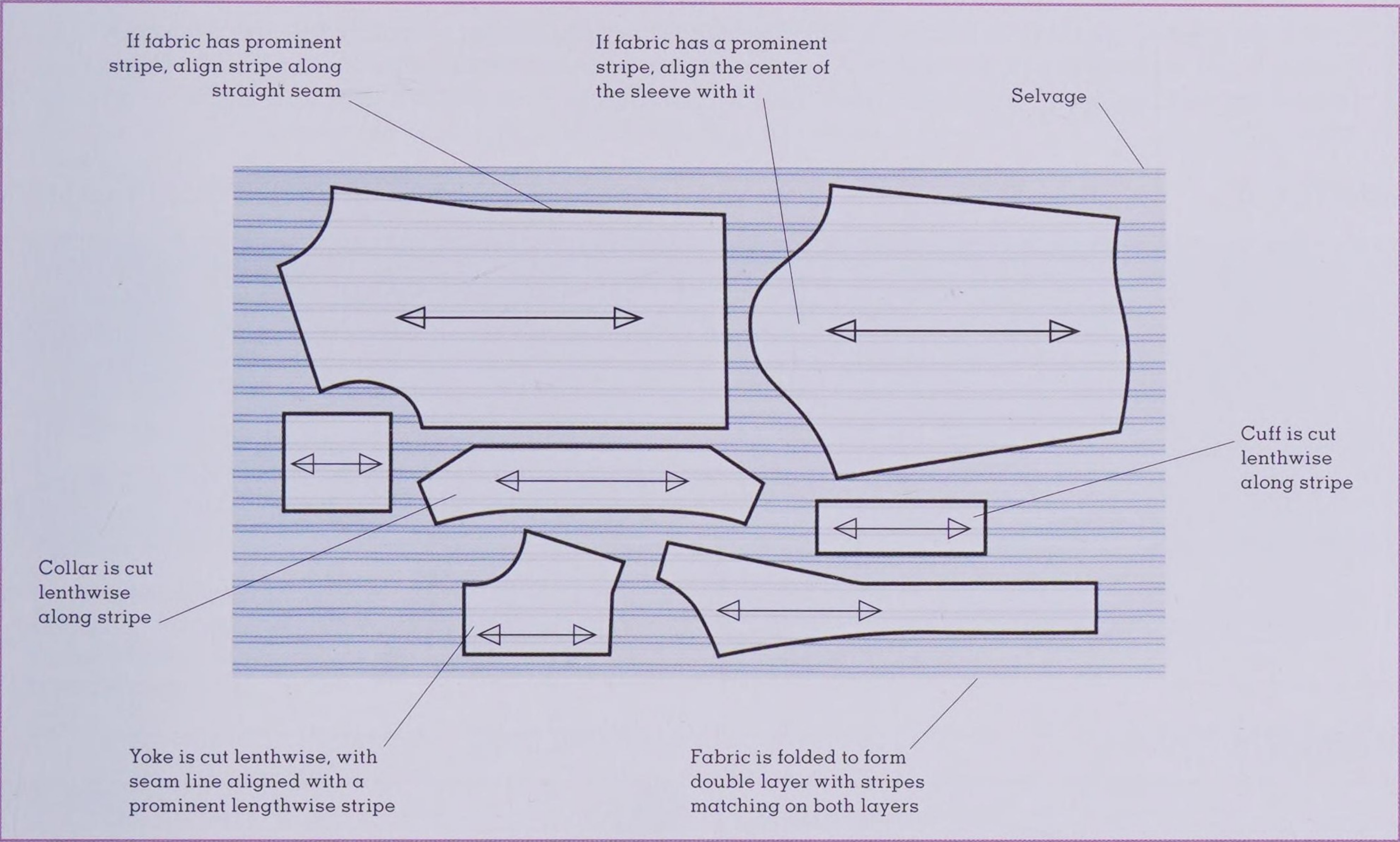
Pocket and yoke can be cut on bias grain for special effects

Selvage

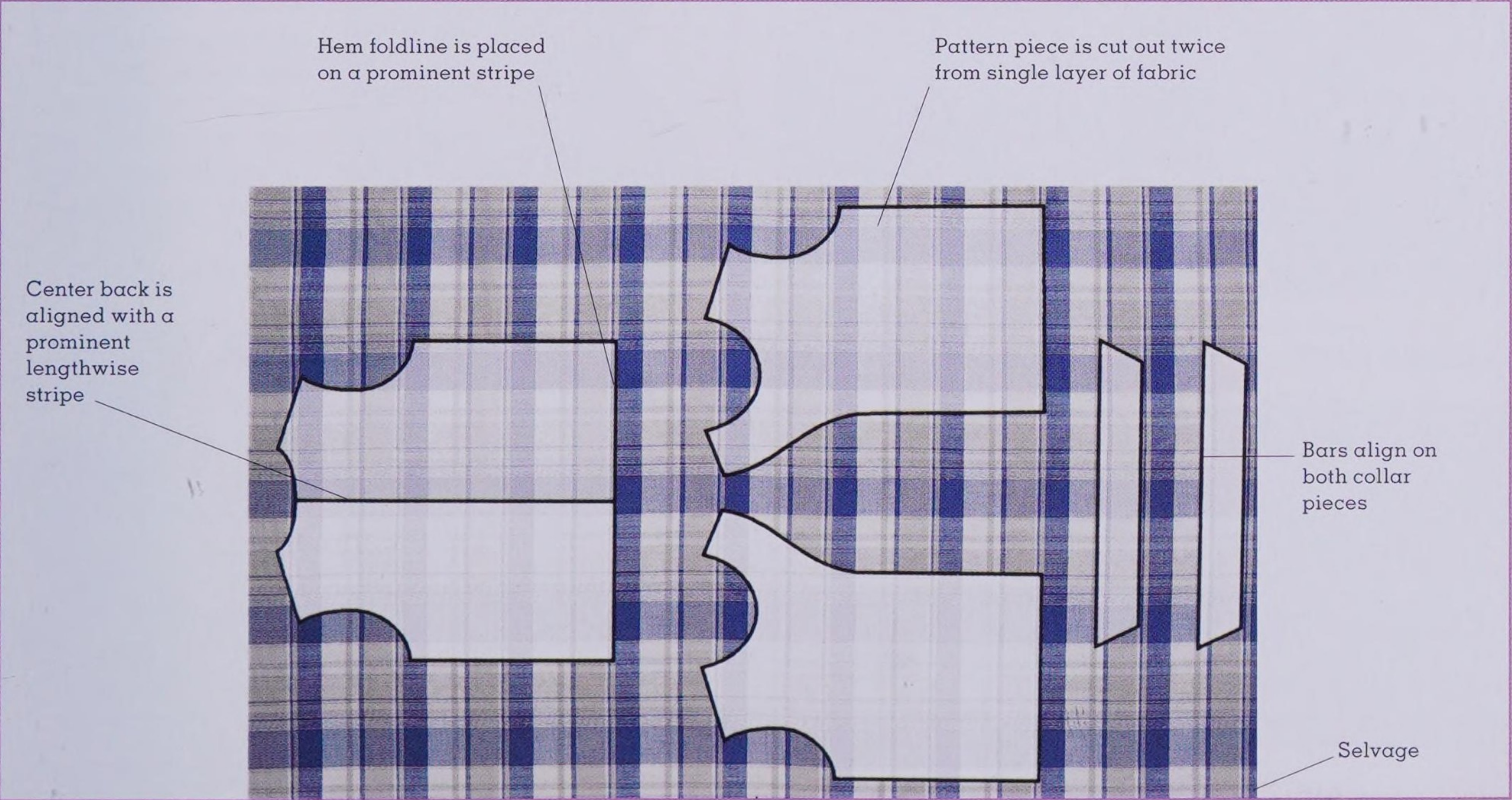




LAYOUT FOR EVEN STRIPES ON FOLDED FABRIC



LAYOUT FOR UNEVEN CHECKS OR STRIPES ON UNFOLDED FABRIC

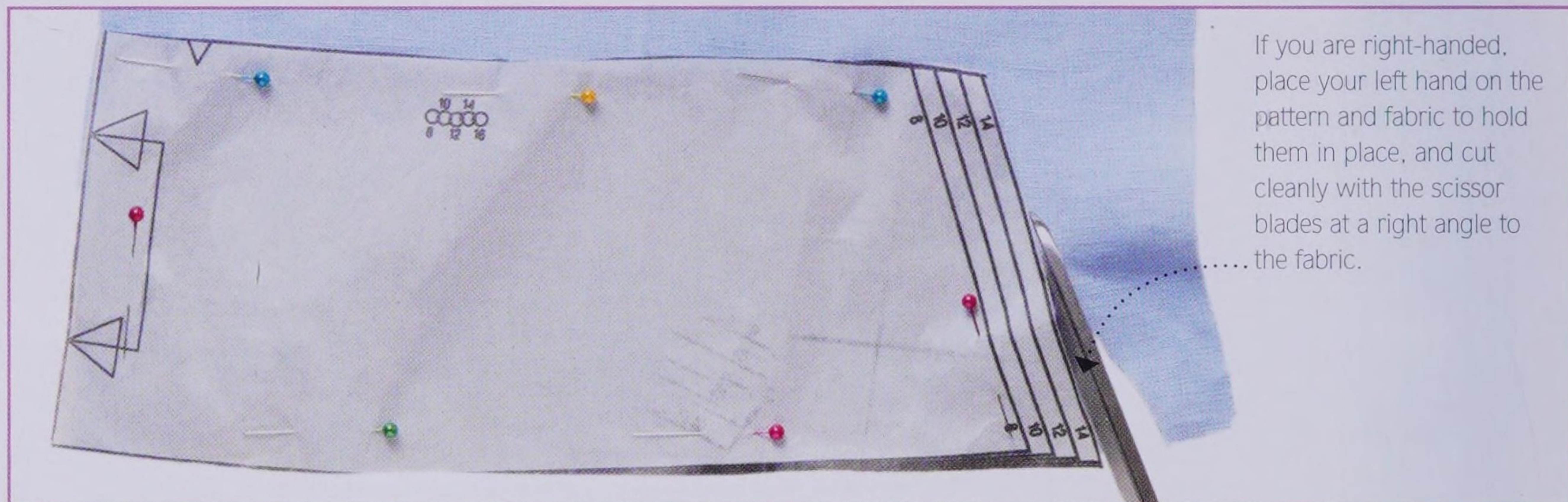




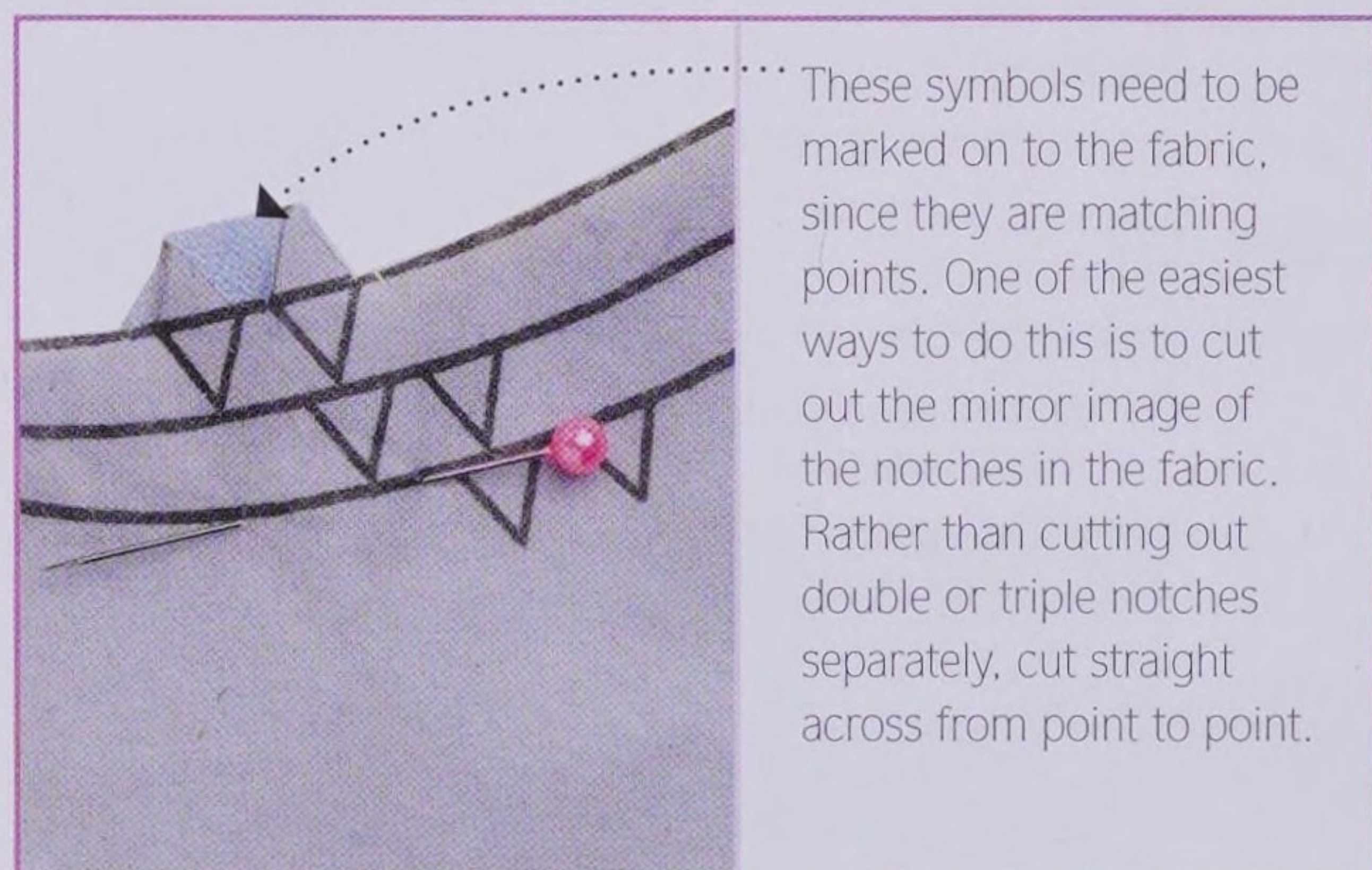
# Cutting out accurately

Careful, smooth cutting around the pattern pieces will ensure that they join together accurately. Always cut out on a smooth, flat surface such as a table—the floor is not ideal—and be sure your scissors are sharp. Use the full blade of the scissors on long, straight edges, sliding the blades along the fabric; use smaller cuts around curves. Do not snip at the fabric.

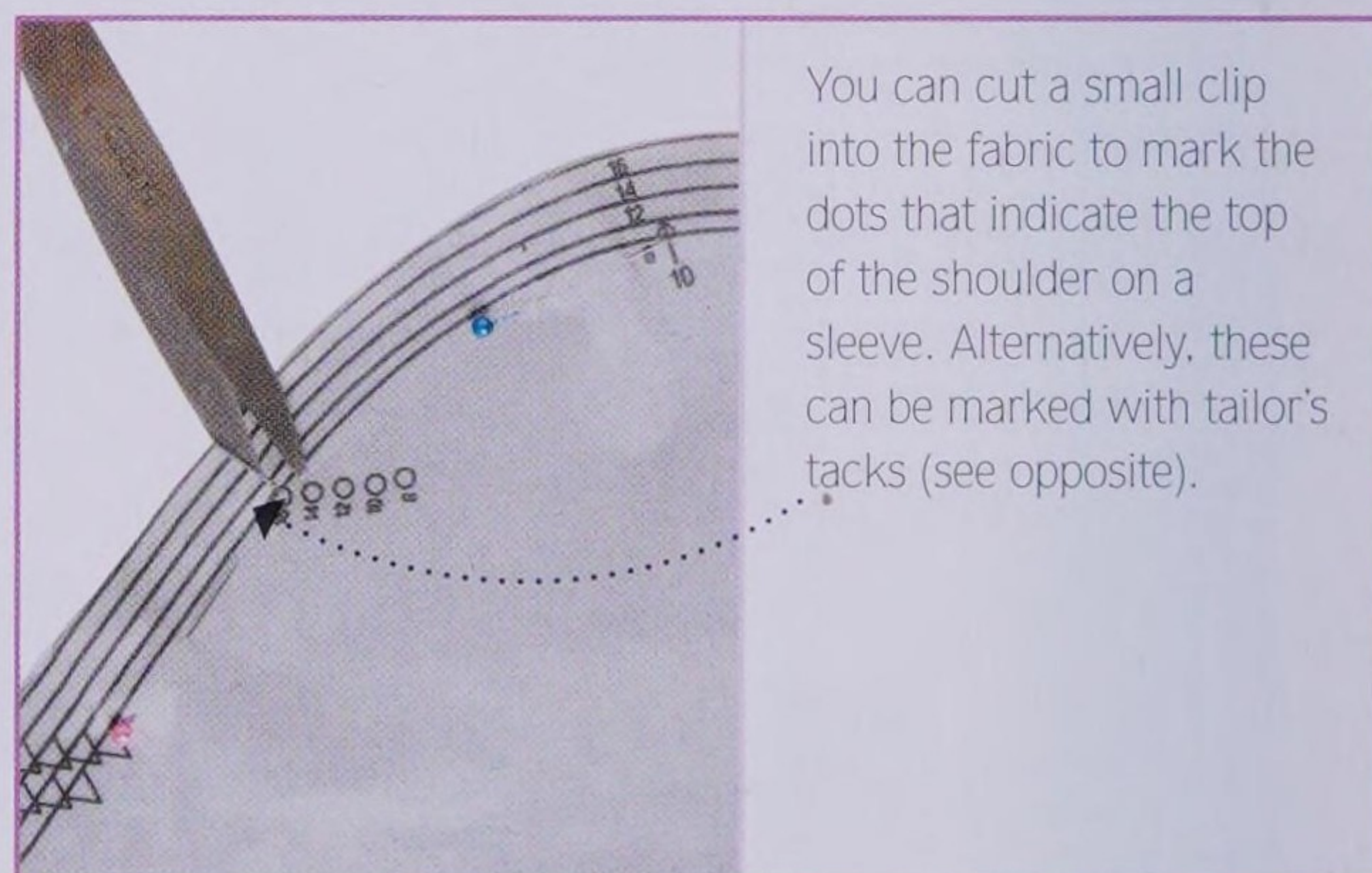
## HOW TO CUT



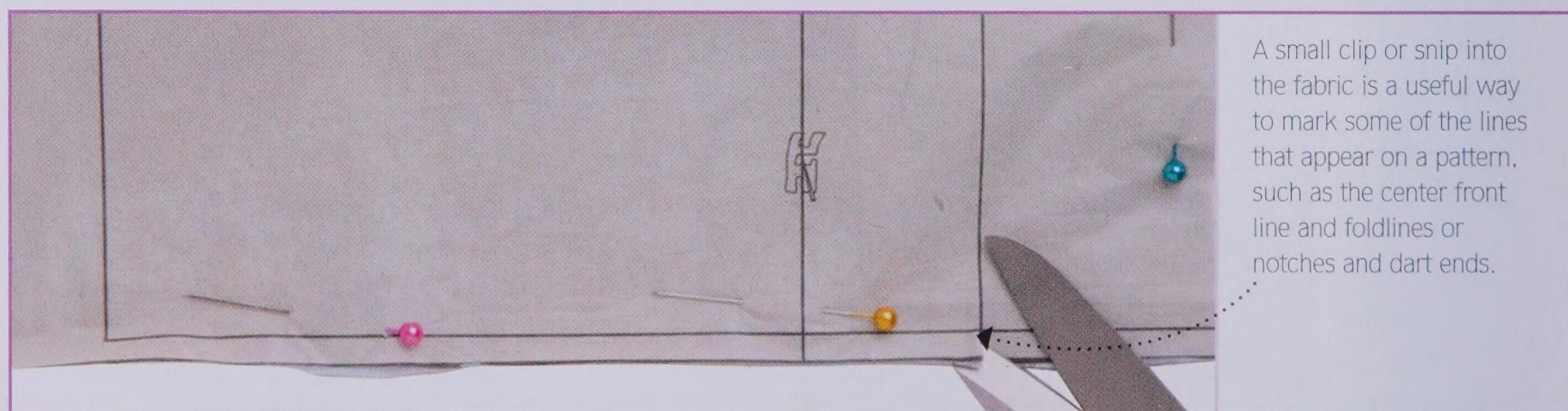
## MARKING NOTCHES



## MARKING DOTS



## CLIPPING LINES

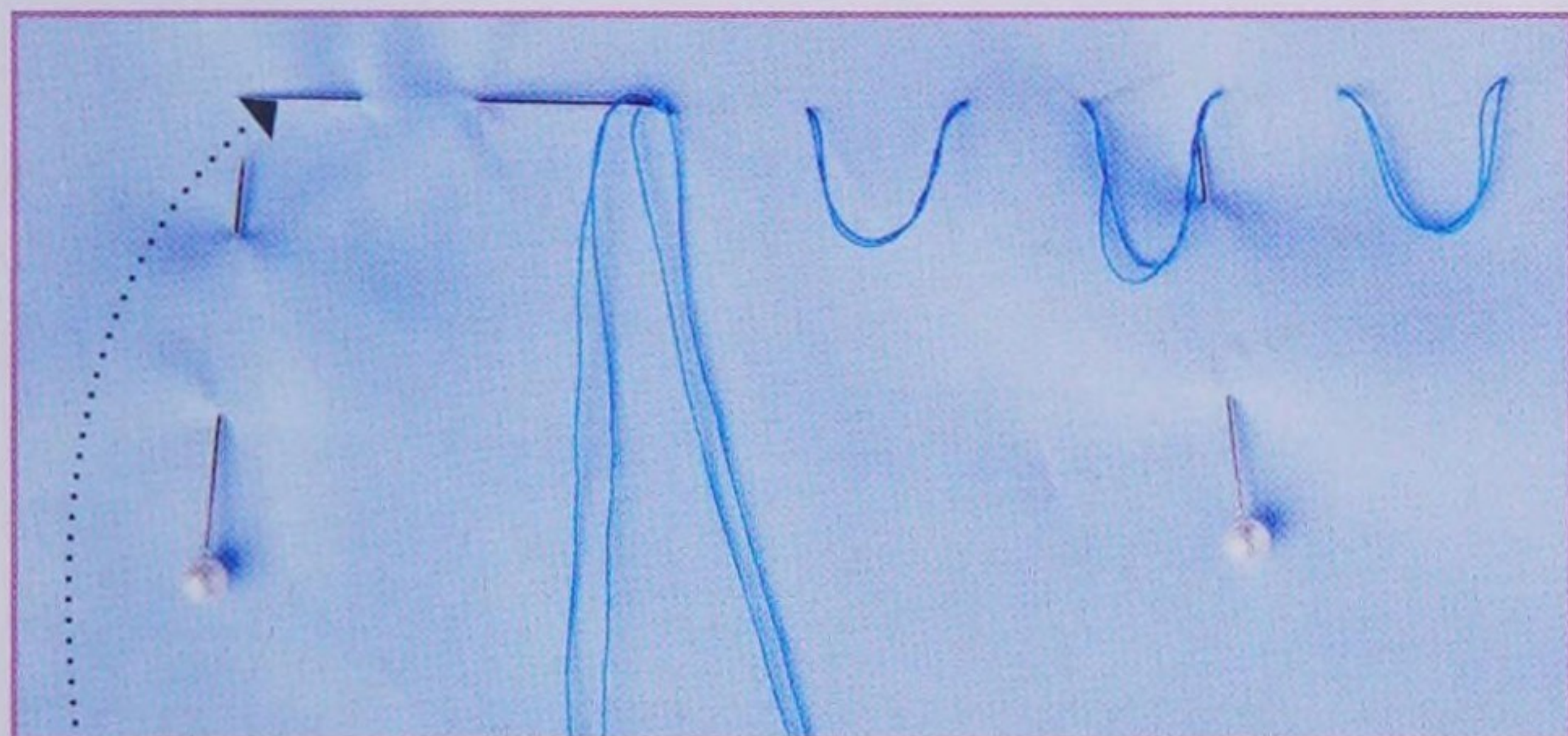




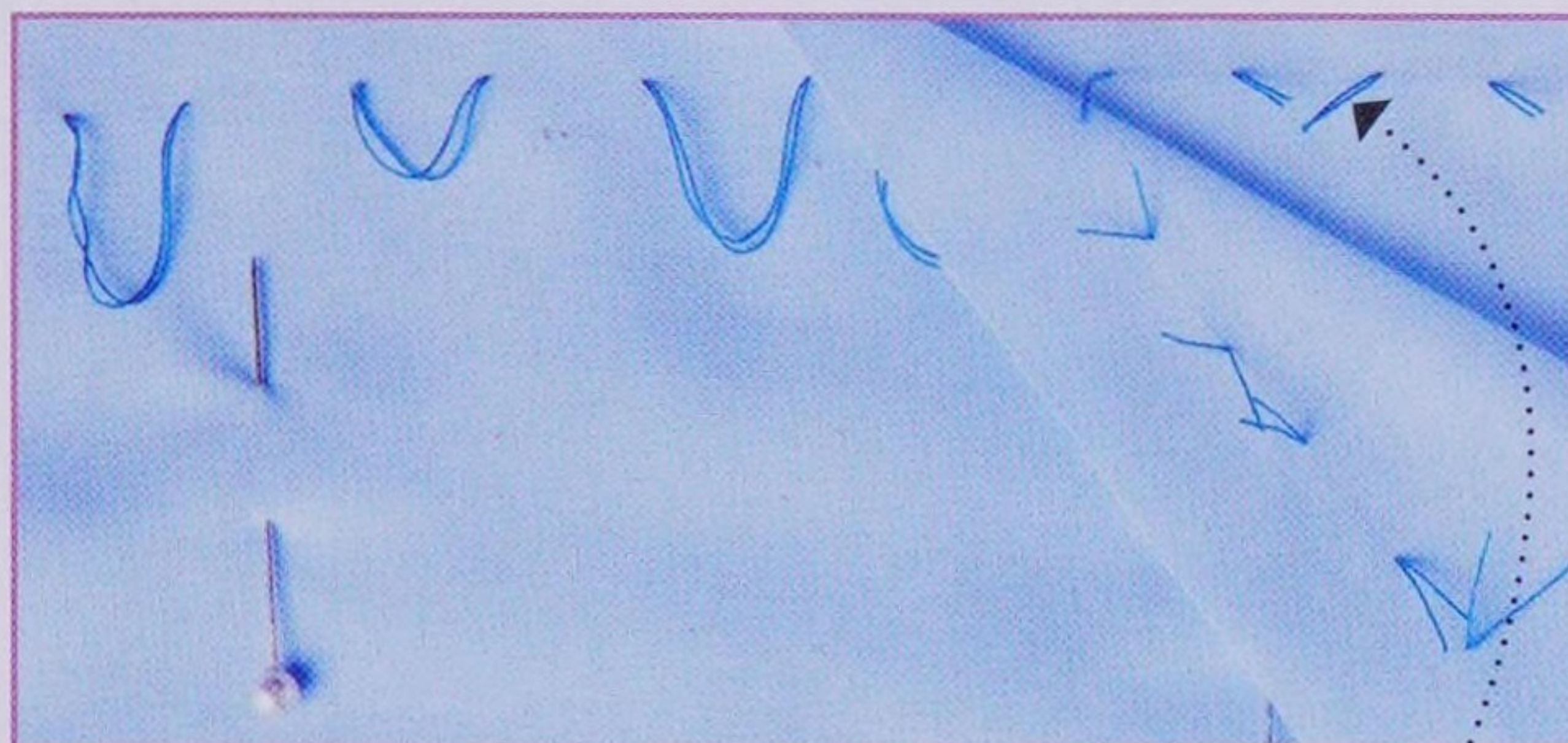
# Pattern marking

Once the pattern pieces have been cut out, but before you remove the pattern, you will need to mark the symbols shown on the pattern through to the fabric. There are various ways to do this. Tailor's tacks are good for circles and dots, or these can be marked with a water- or air-soluble pen. When using a pen, it's a good idea to test it on a piece of scrap fabric first. For lines, you can use thread tracing or a tracing wheel with dressmaker's tracing paper.

## THREAD TRACING



**1** This is a really useful technique to mark center front lines, foldlines, and placement lines. With double thread in your needle, sew a row of loopy stitches, sewing along the line marked on the pattern.

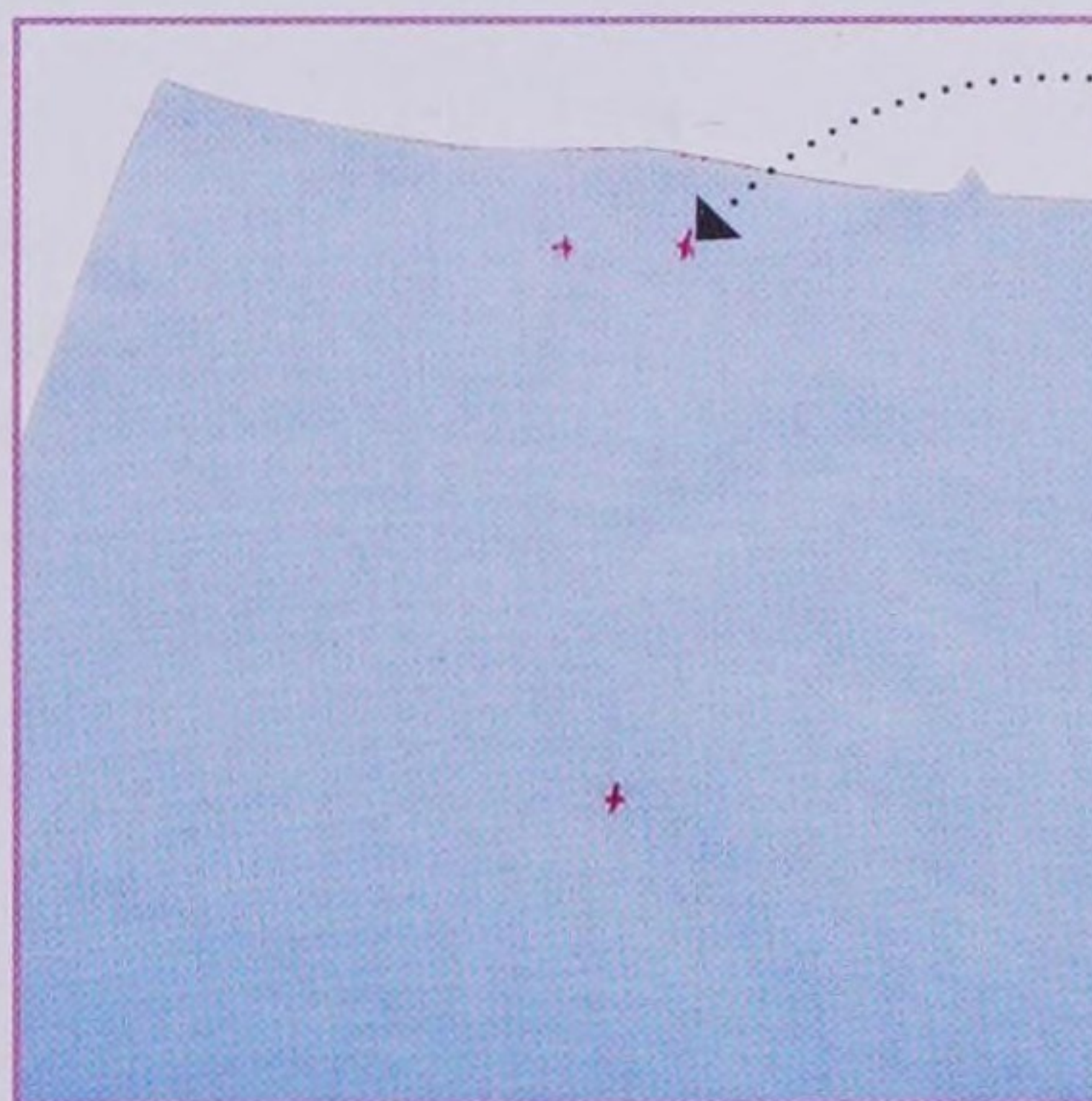
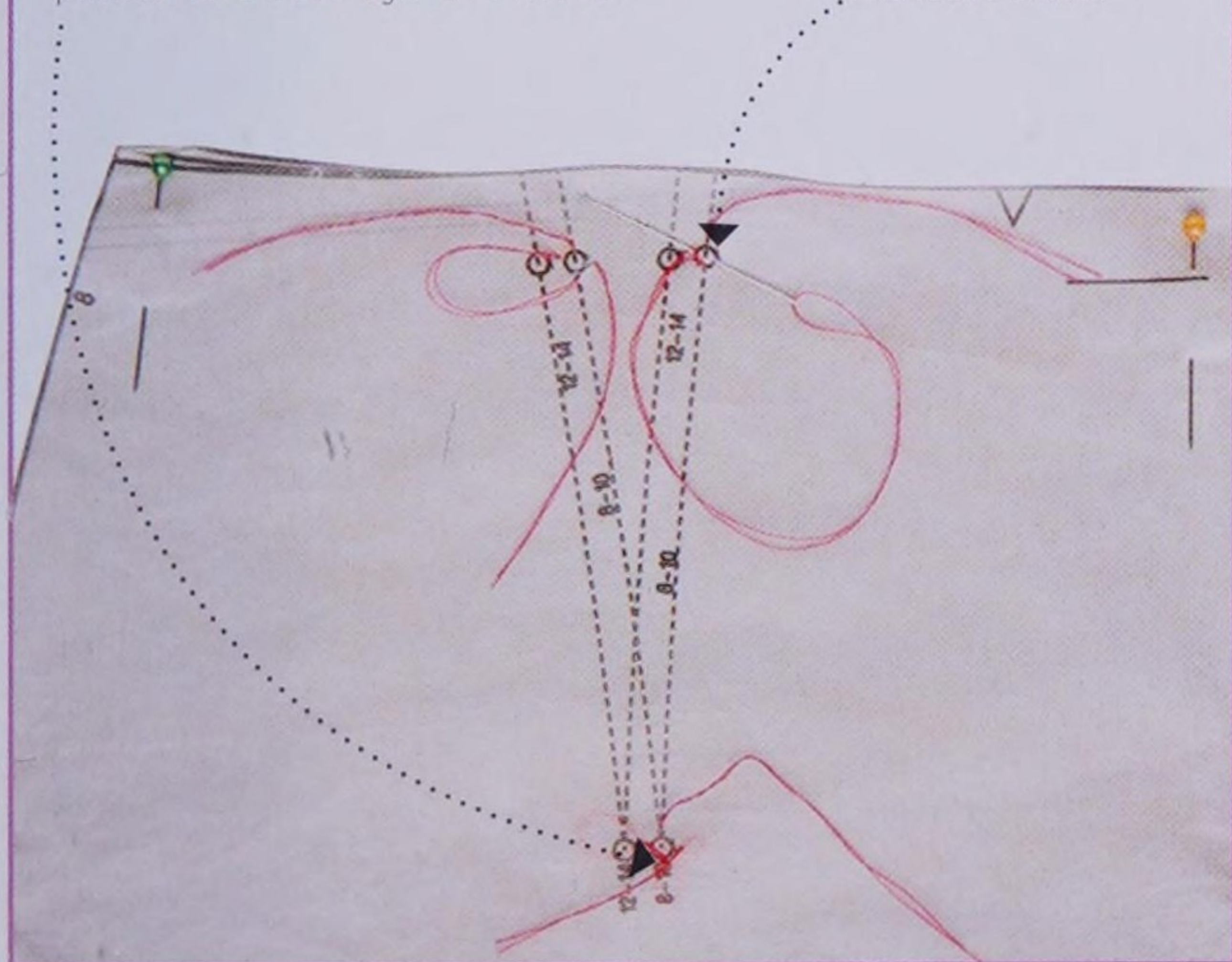


**2** Carefully pull away the tissue paper. Cut through the loops, then gently separate the layers of fabric to show the threads. Snip apart to leave thread tails in both of the fabric layers.

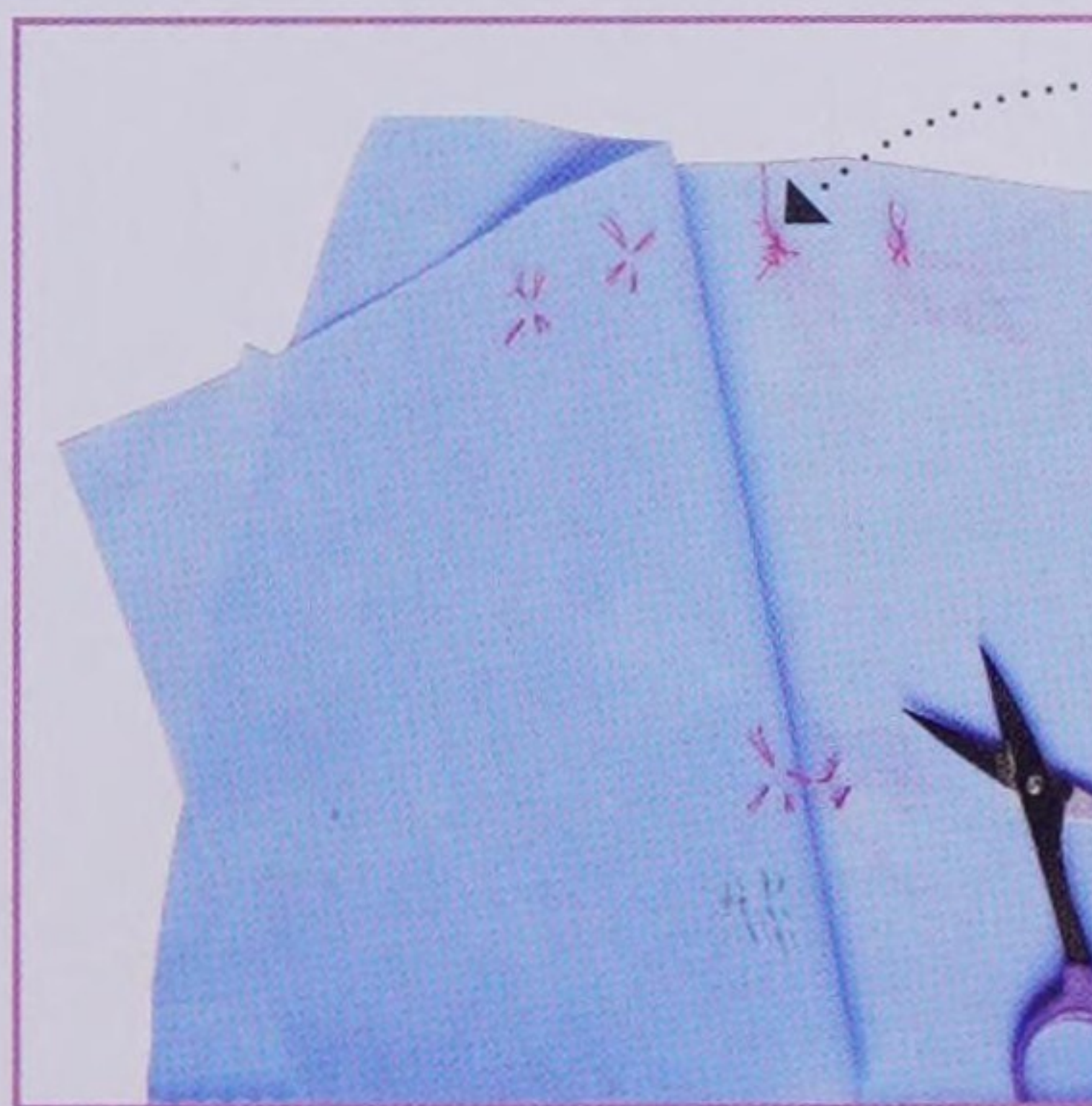
## TAILOR'S TACKS

**1** Since there are often dots of different sizes on the pattern, choose a different-colored thread for each dot size. It is then easy to match the colors as well as the dots. Have double thread in your needle, unknotted. Insert the needle through the dot from right to left, leaving a tail of thread. Be sure to go through the pattern and both layers of fabric.

**2** Now sew through the dot again, this time from top to bottom to make a loop. Cut through the loop, then snip off excess thread to leave a tail.



**3** Carefully pull the pattern away. On the top side you will have four threads marking each dot. When you turn the fabric over, the dot positions will be marked with an X.

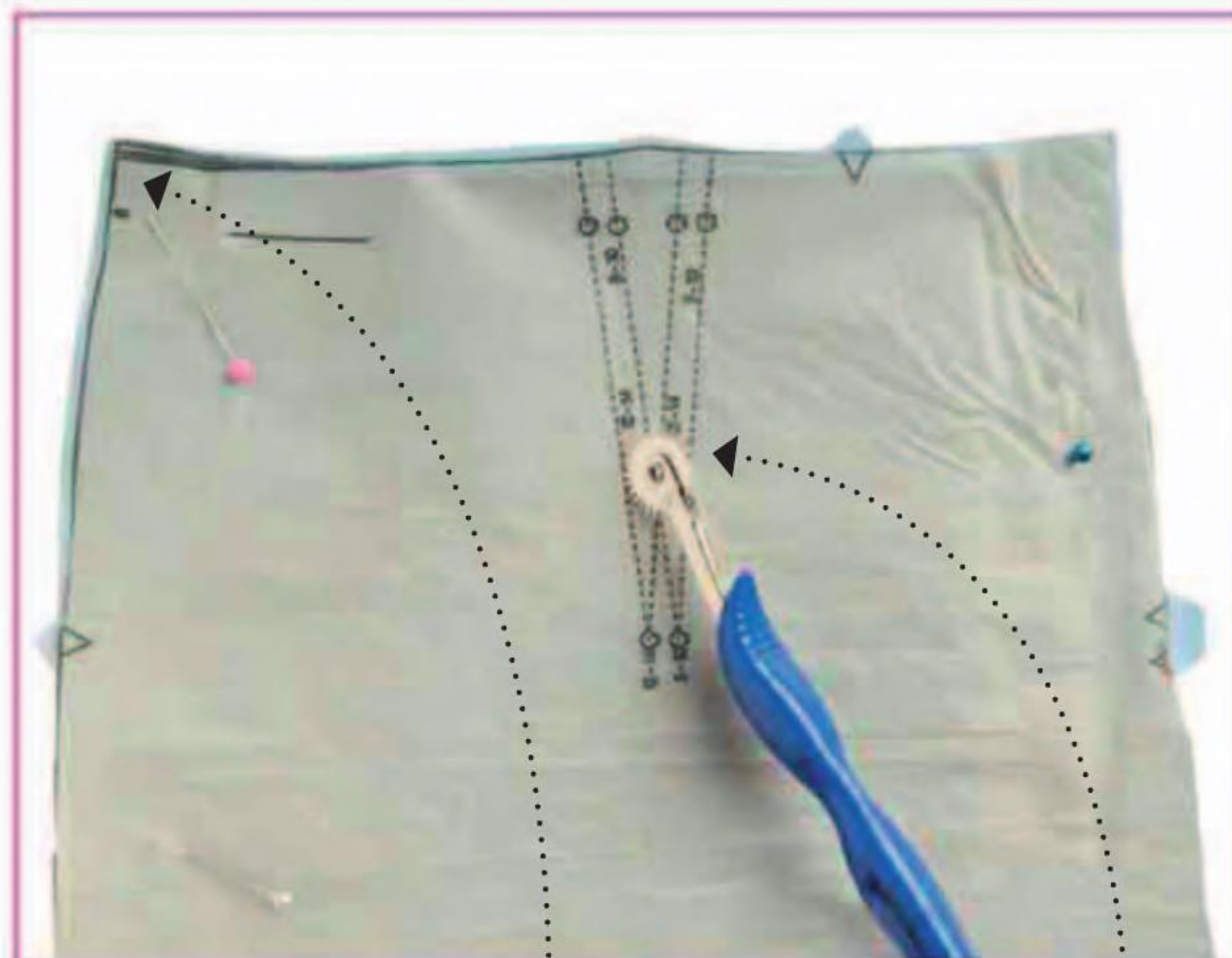


**4** Gently turn back the two layers of fabric to separate them, then cut through the threads so that thread tails are left in both pieces of fabric.



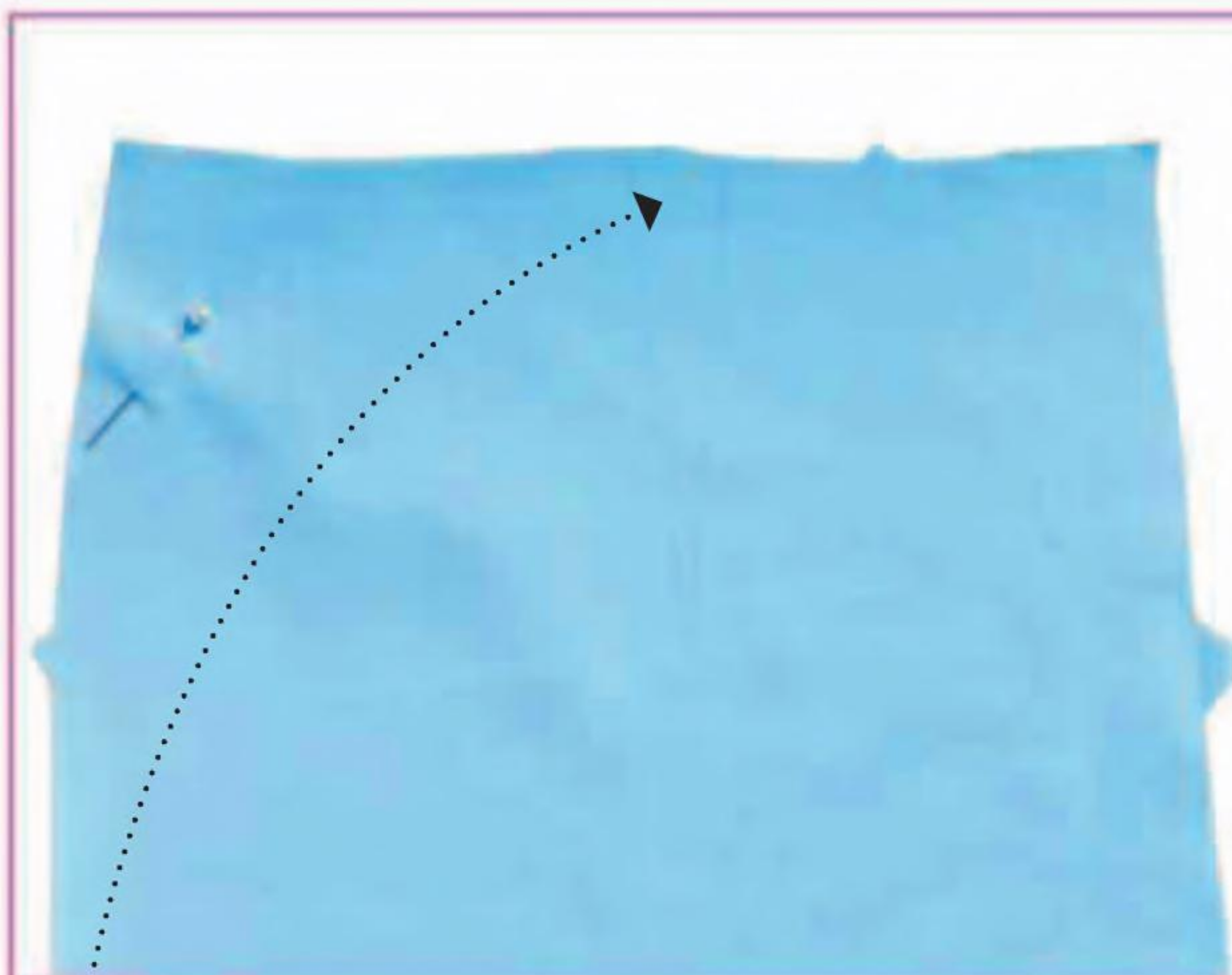


## DRESSMAKER'S TRACING PAPER AND WHEEL



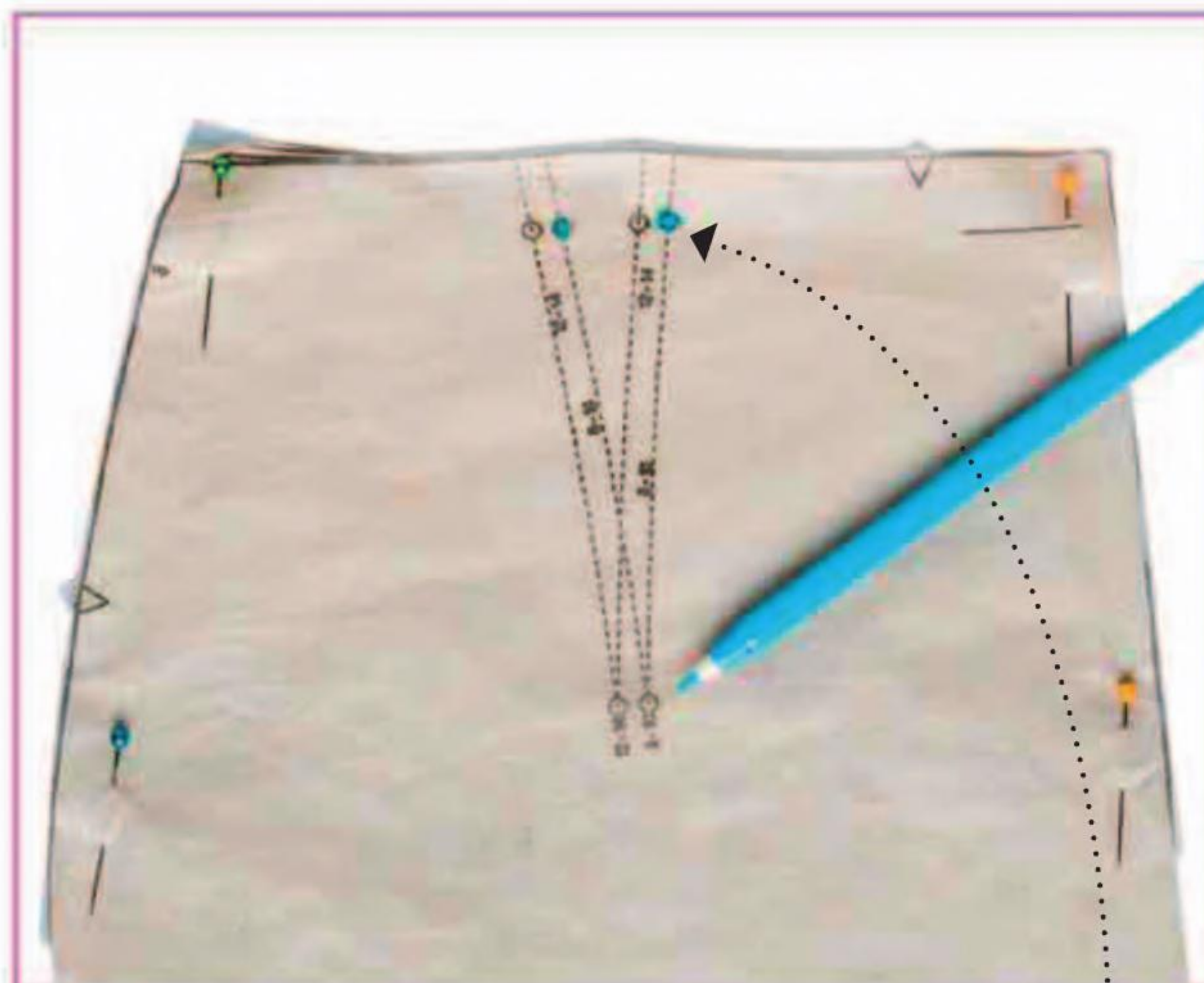
**1** Slide dressmaker's tracing paper against the wrong side of the fabric.

**2** Run a tracing wheel along the pattern lines (a ruler will help you make straight lines).

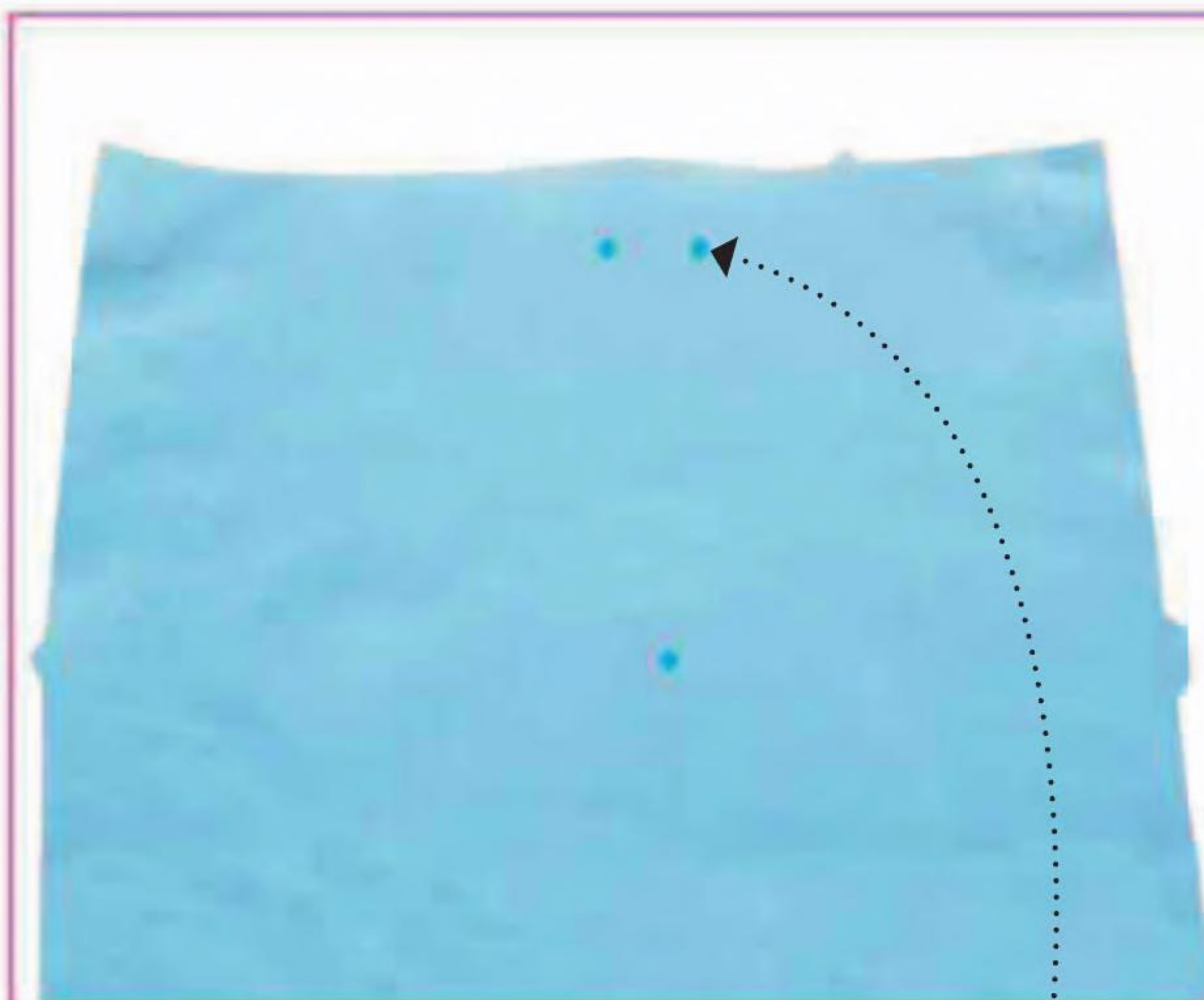


**3** Remove the tracing paper and carefully pull off the pattern. There will be dotted lines marked on your fabric. This method is not suitable for all fabrics, since the marks may not be easy to remove.

## PATTERN MARKERS



**1** This method can only be used with a single layer of fabric. Press the point of the pattern marker or tracing pen into the center of the dot marked on the pattern.



**2** Carefully remove the pattern. The marks will have gone through the pattern on to the fabric. Be sure not to press the fabric before the marks are removed or they may become permanent.





# Stitches for hand sewing

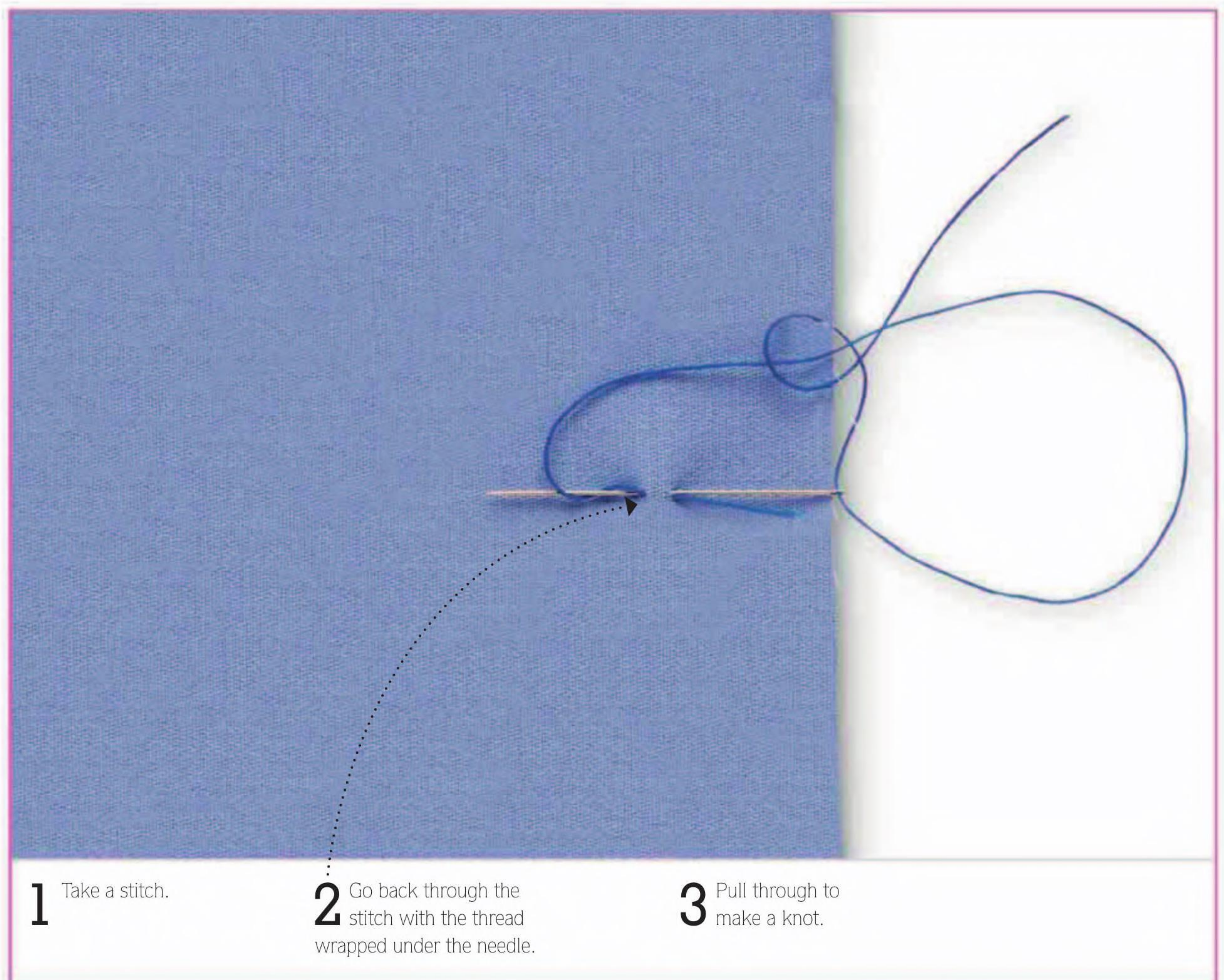
Although modern sewing machines have eliminated the need for a lot of hand sewing, it is still necessary to use hand stitching to prepare the fabric prior to permanent stitching—these temporary pattern-marking and basting stitches will eventually be removed.

Permanent hand stitching is used to finish a garment and to attach fasteners; they also come in handy when making a quick repair.

## Securing the thread

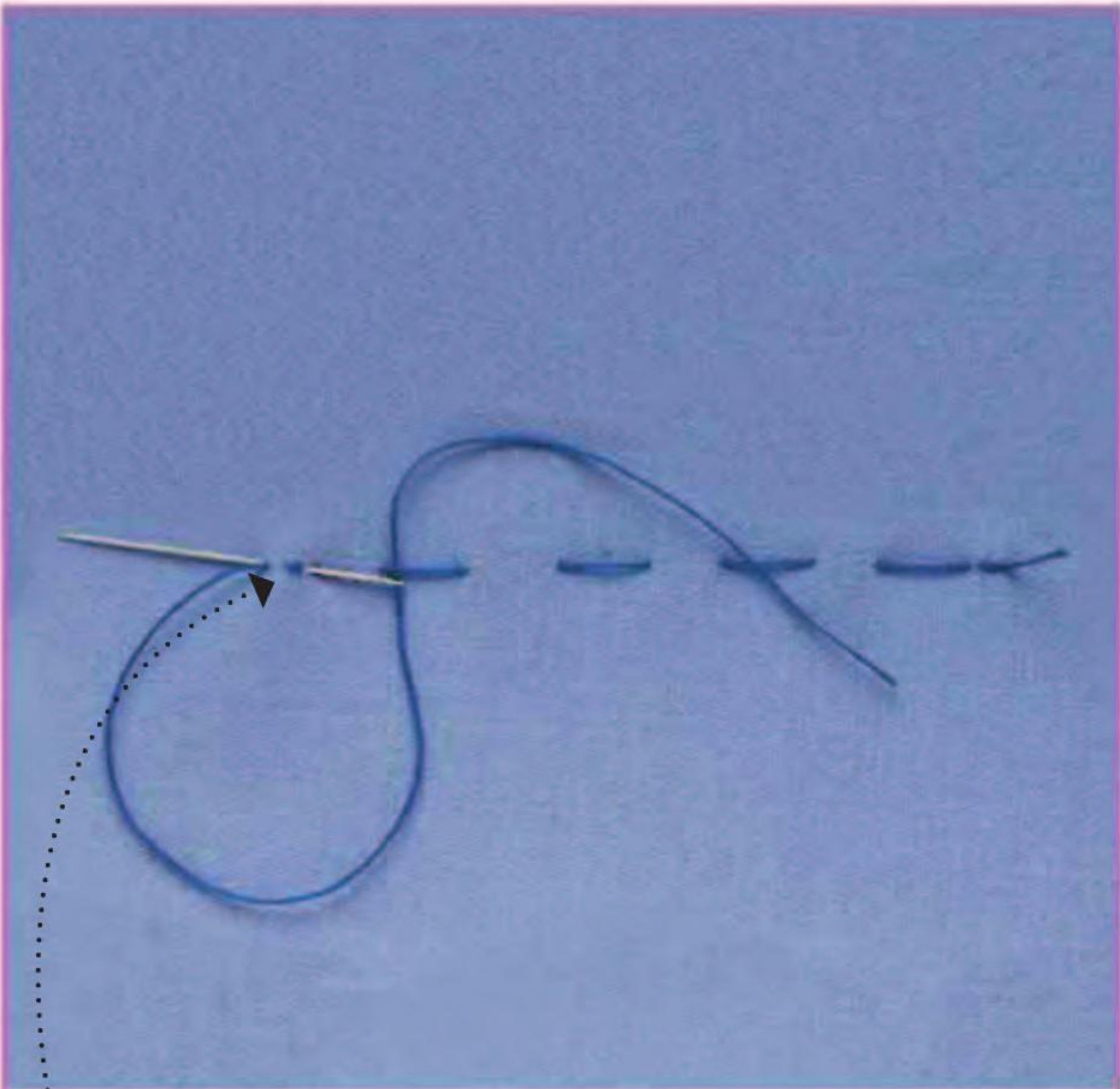
The ends of the thread must be secured firmly. A knot is frequently used and is the preferred choice for temporary stitches. For permanent stitching a double stitch is a better option.

### DOUBLE STITCH



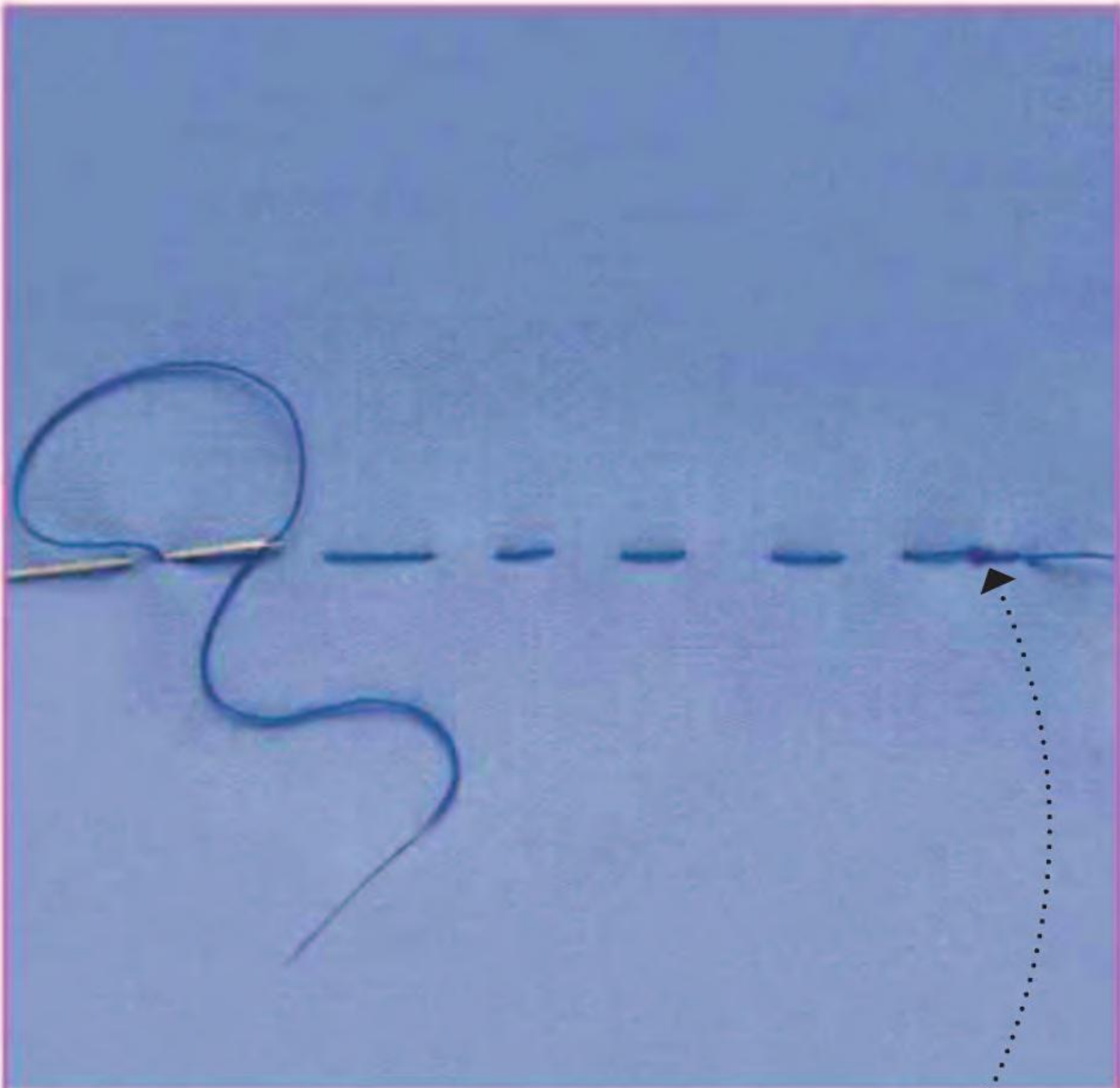


BACKSTITCH



Make two small stitches in the same place.

LOCKING STITCH

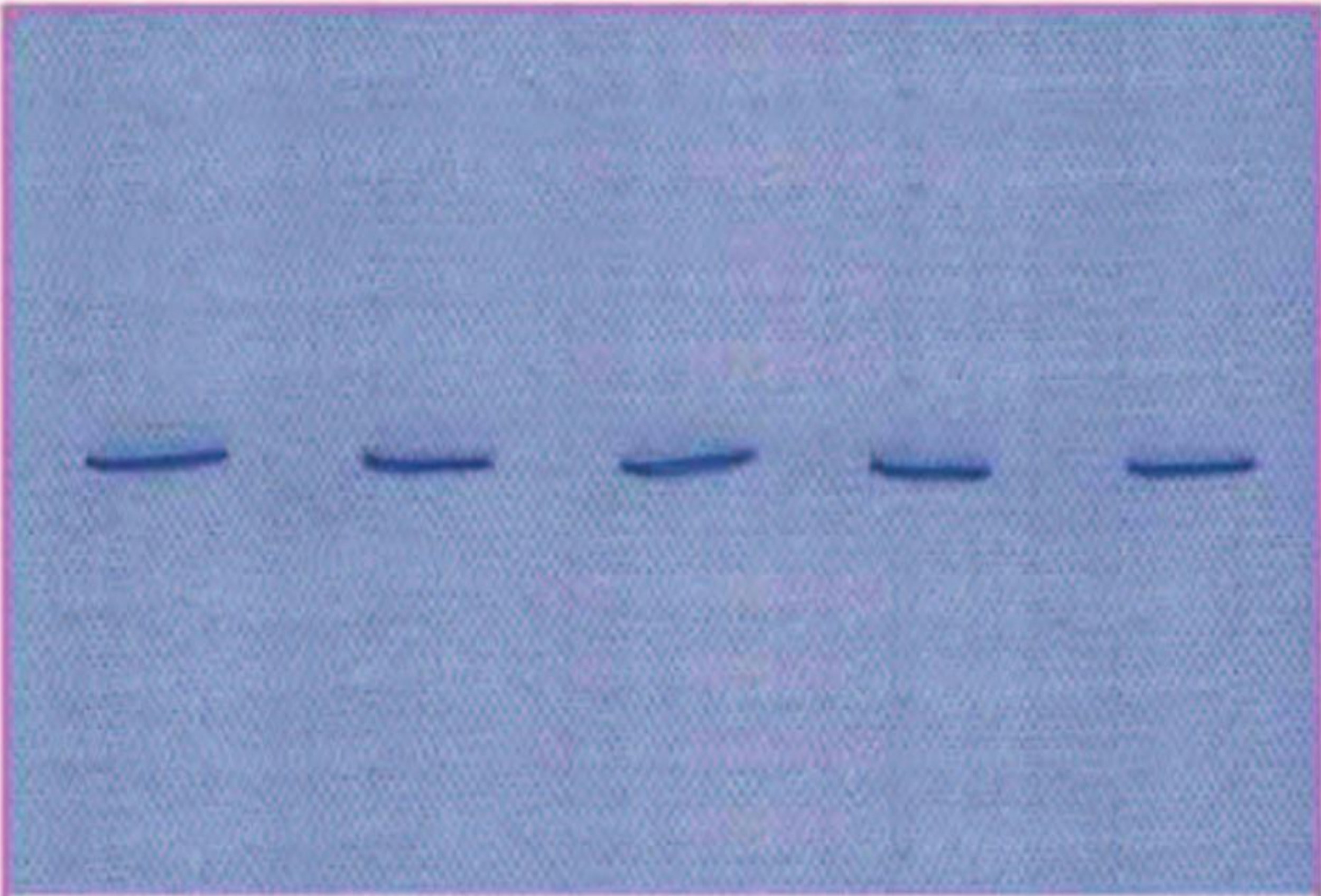


Start the stitching with a knot and finish by working a knot at the end.

Basting stitches

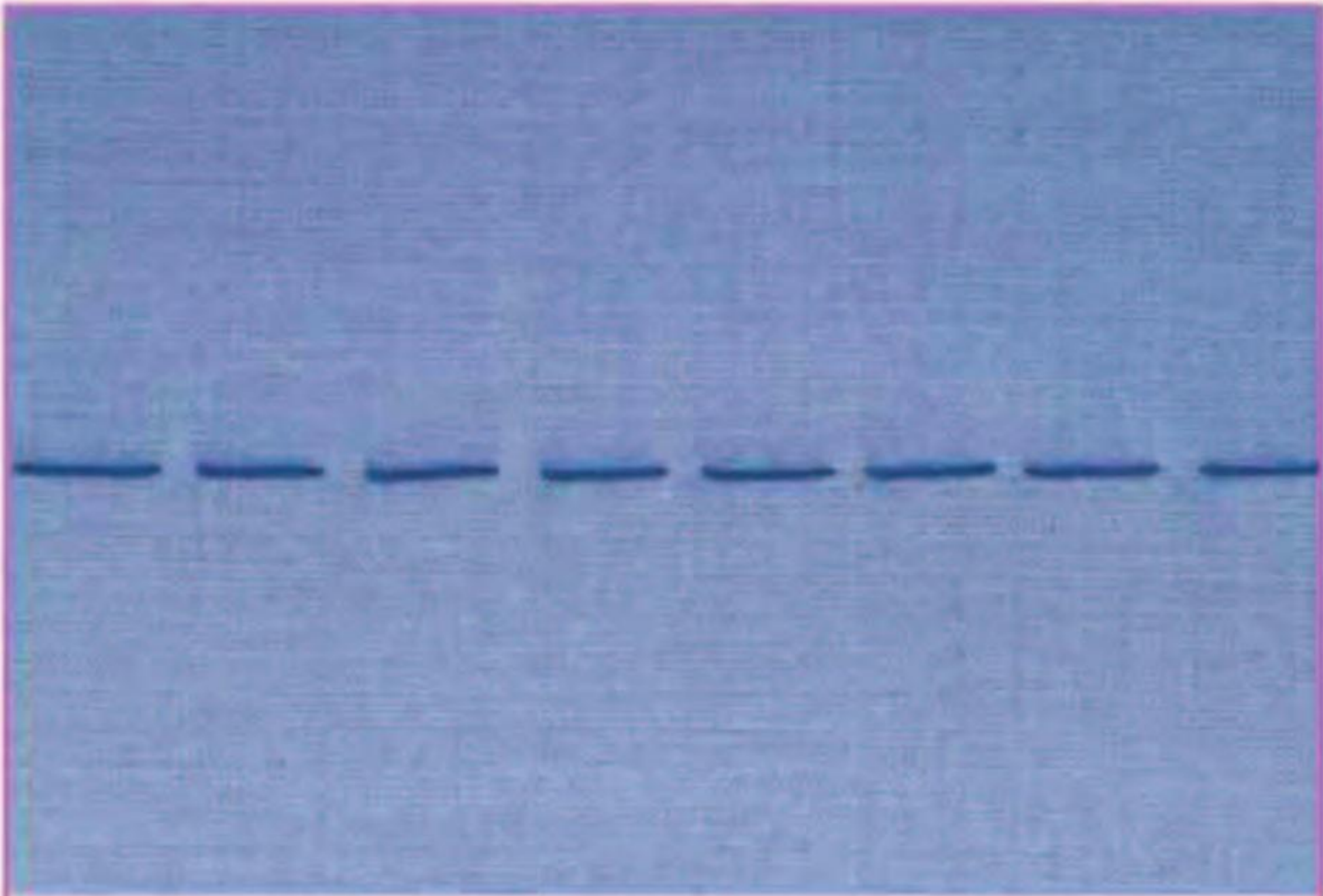
Each of the many types of basting stitch has its own individual use. Basic bastes hold two or more pieces of fabric together. Long and short bastes are an alternative version of the basic basting stitch, often used when the basting will stay in the work for some time.

BASIC BASTES



Starting with a knot and, using single thread, make straight stitches, evenly spaced.

LONG AND SHORT BASTES



Make long stitches with a short space between each one.

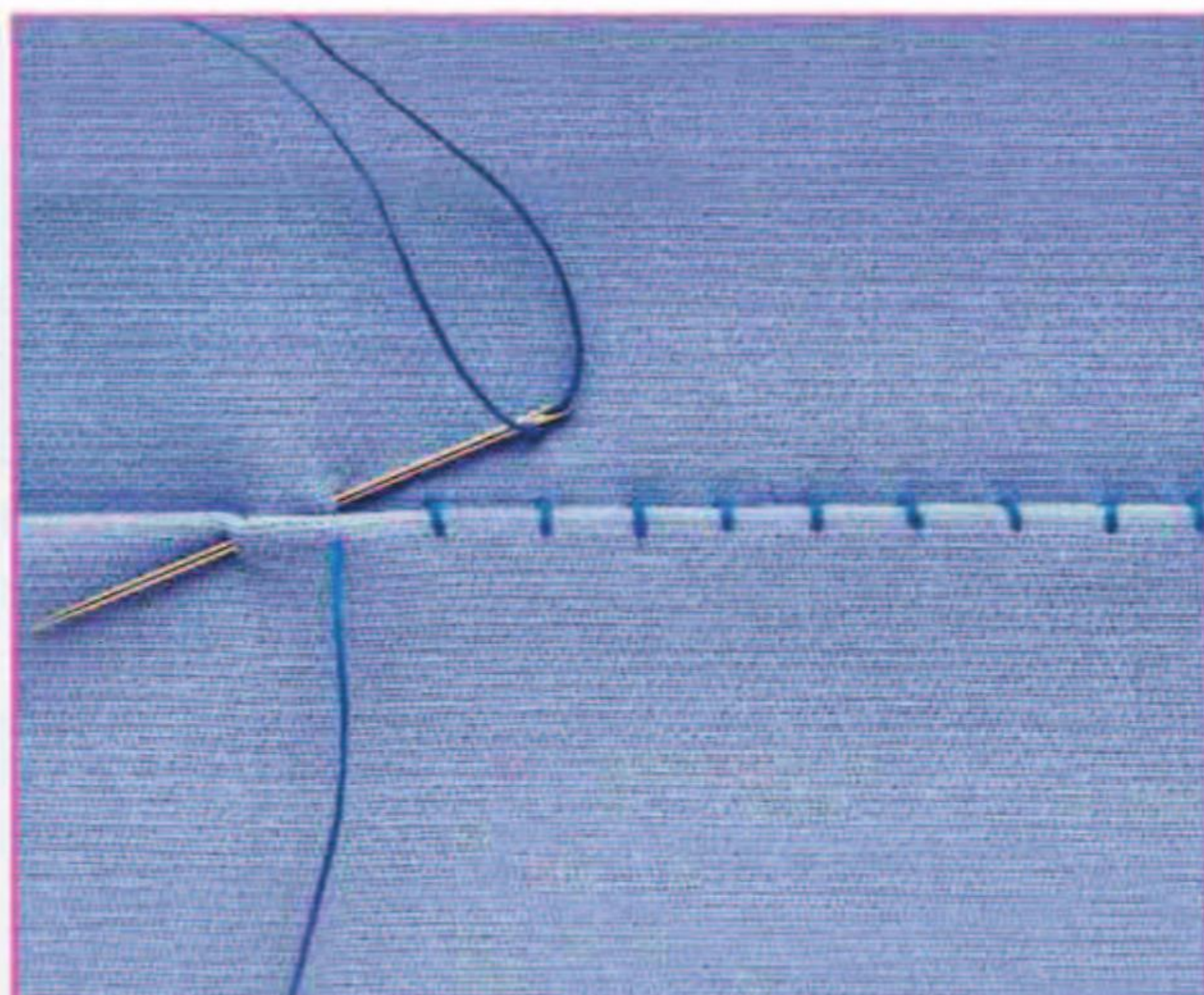




# Hem stitches

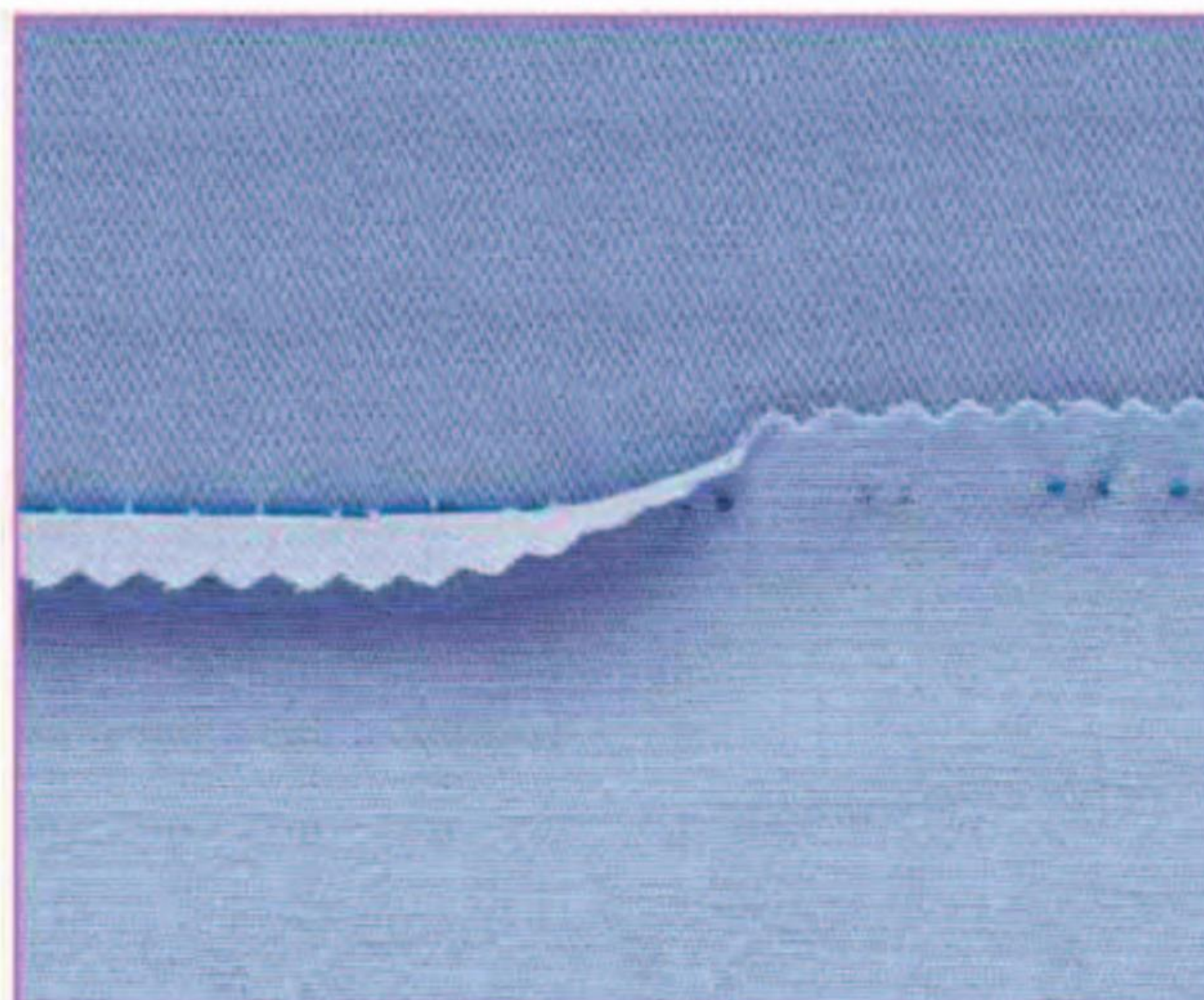
There are various hand stitches that can be used to hold a hem in place. Whichever of these you choose, make sure the stitches do not show on the right side.

## FLAT FELL STITCH



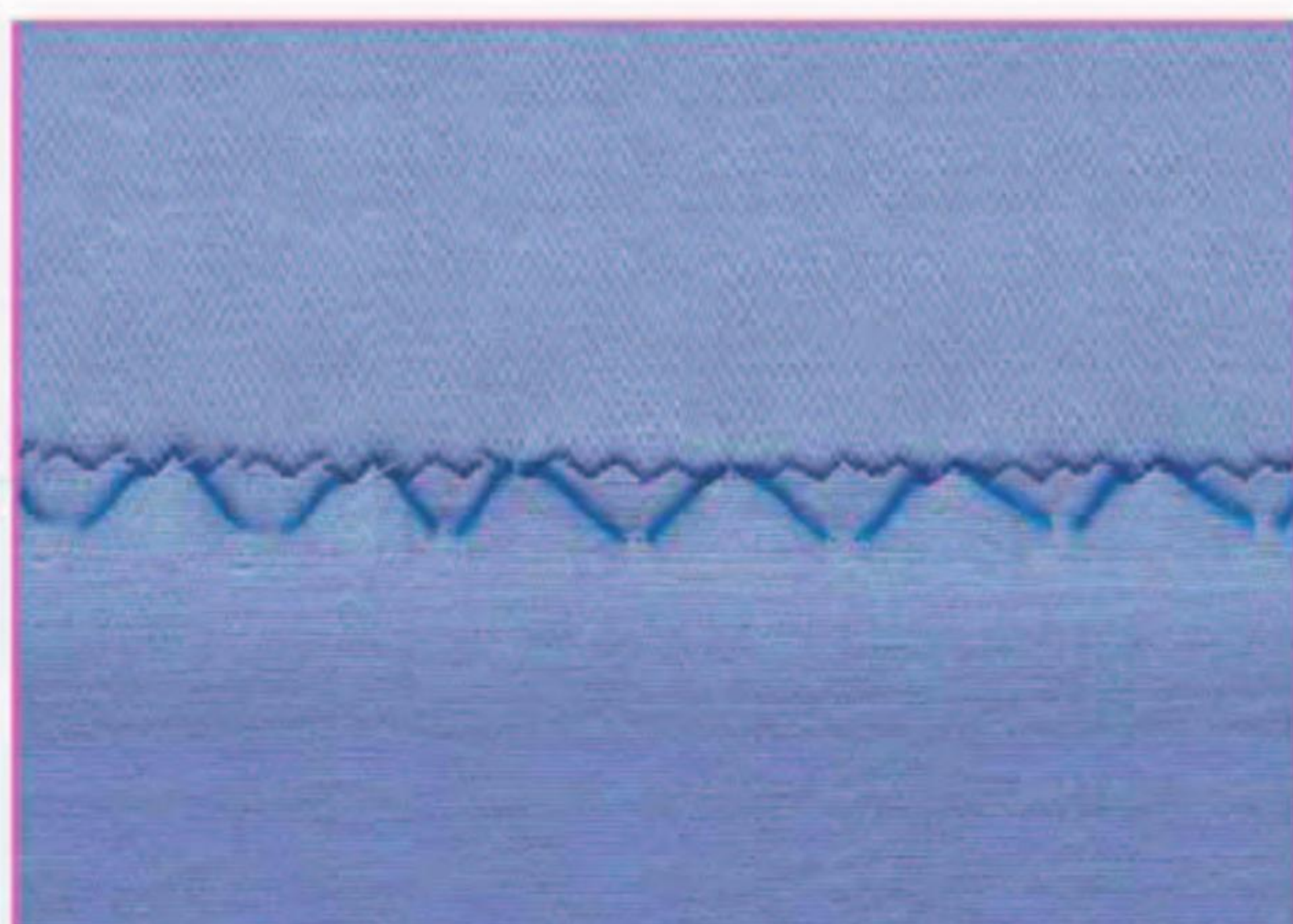
A strong, secure stitch to hold two layers permanently together. In addition to being used for hems, this stitch is often used to secure bias bindings and linings. Work from right to left. Make a short, straight stitch at the edge of the fabric.

## BLIND HEM STITCH



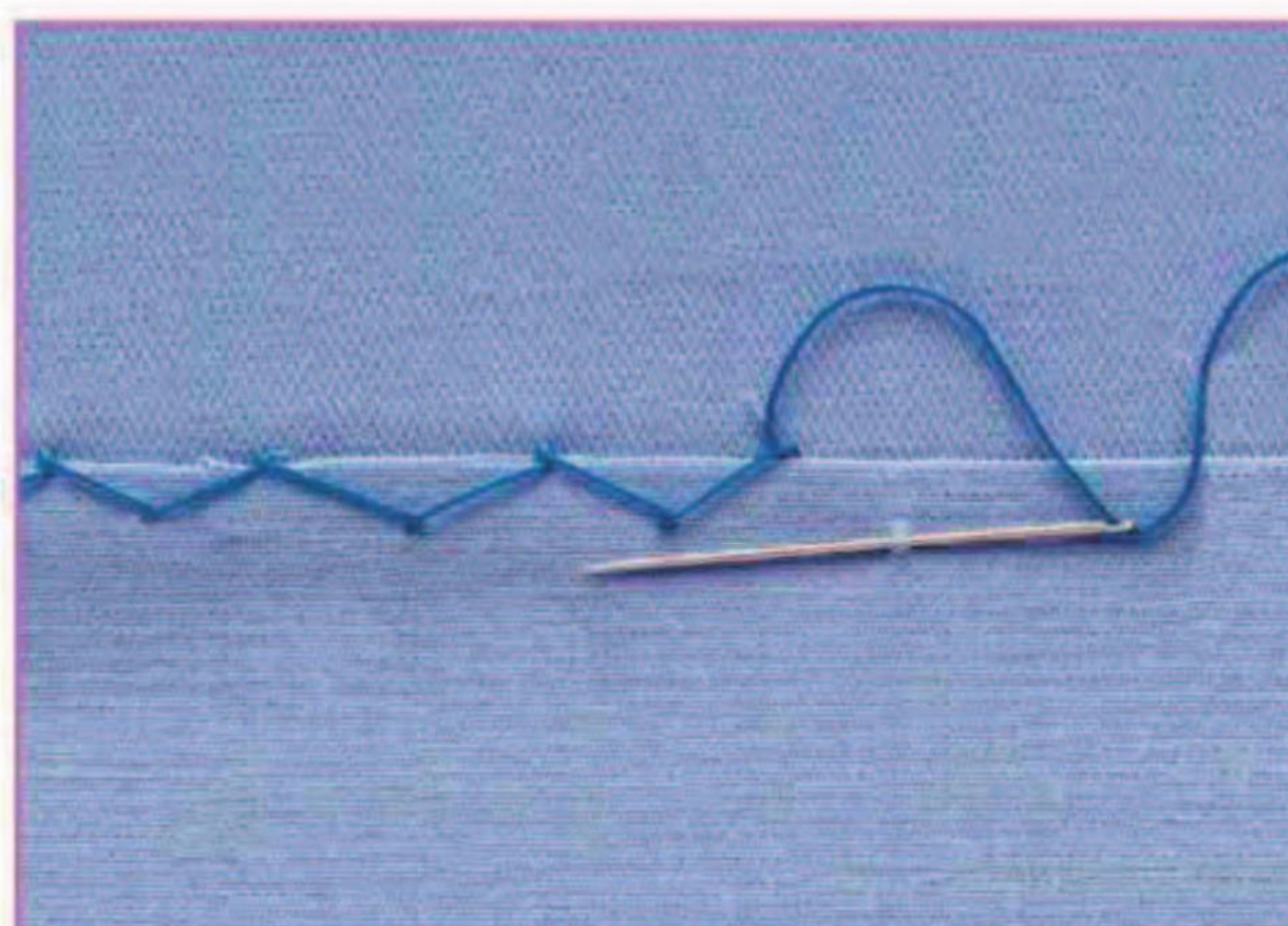
This stitch gives a very discreet finish to a hem. Working from right to left, fold the top edge of the fabric down and use a slip hem stitch (below left).

## SLIP HEM STITCH



Also called a catch stitch, this is used primarily for securing hems. It looks similar to herringbone (right). Work from right to left. Take a short horizontal stitch into one layer and then the other.

## HERRINGBONE STITCH



A very useful stitch, since it is secure yet has some movement in it. It is used to secure hems and interlinings. Work from left to right. Take a small horizontal stitch into one layer and then the other, so the thread crosses itself.





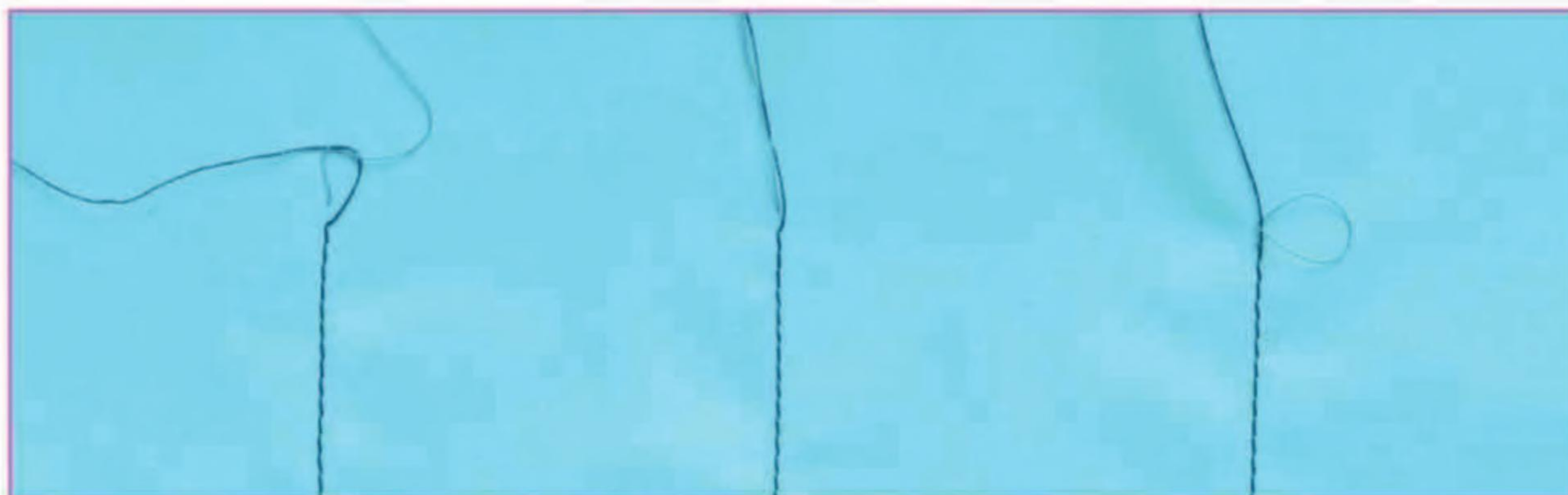
# Machine stitches and seams

When making a garment, fabric is joined together using seams. The most common seam is a plain seam, which is suitable for a wide variety of fabrics and garments. There are, however, many other seams to be used as appropriate, depending on the fabric and garment being constructed.

## Securing the thread

Machine stitches need to be secured at the end of a seam to prevent them from coming undone. This can be done by hand, tying the ends of the thread, or using the machine with a reverse stitch or a locking stitch, which stitches three or four stitches in the same place.

### TIE THE ENDS

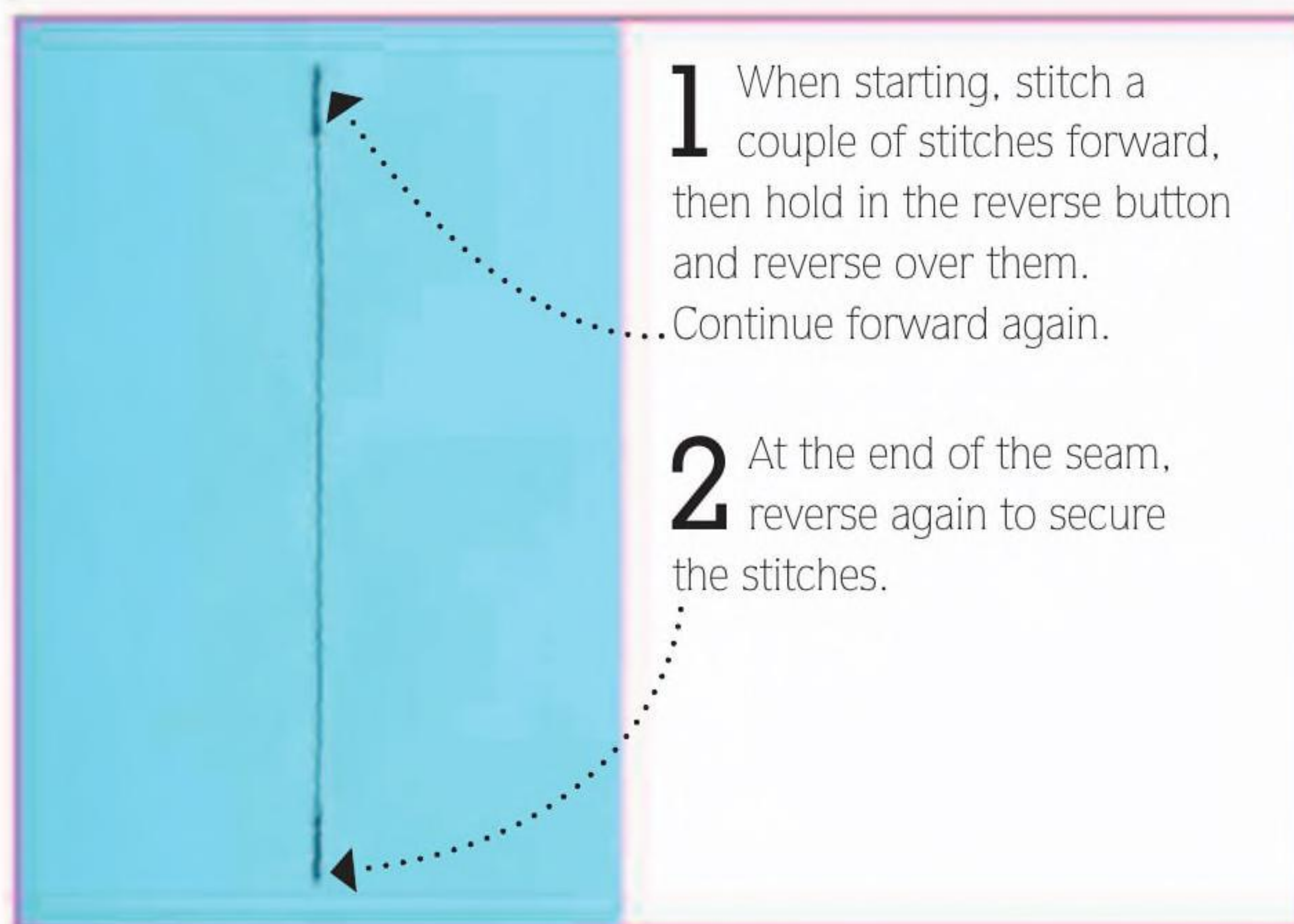


**1** Pull on the top thread; it will pull up a loop—this is the bobbin thread.

**2** Pull the loop through to the top.

**3** Tie the two threads together.

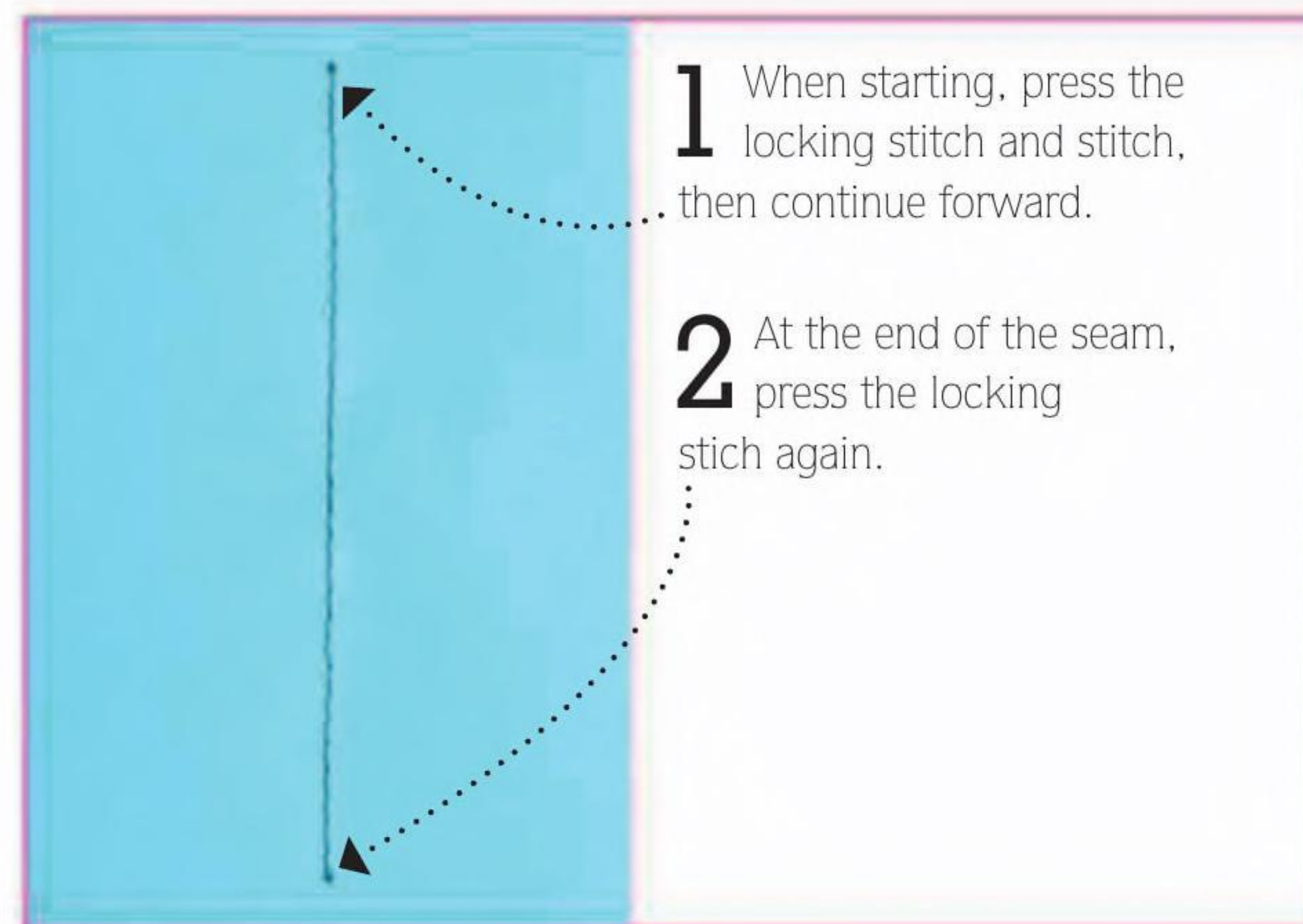
### REVERSE STITCH



**1** When starting, stitch a couple of stitches forward, then hold in the reverse button and reverse over them. Continue forward again.

**2** At the end of the seam, reverse again to secure the stitches.

### LOCKING STITCH



**1** When starting, press the locking stitch and stitch, then continue forward.

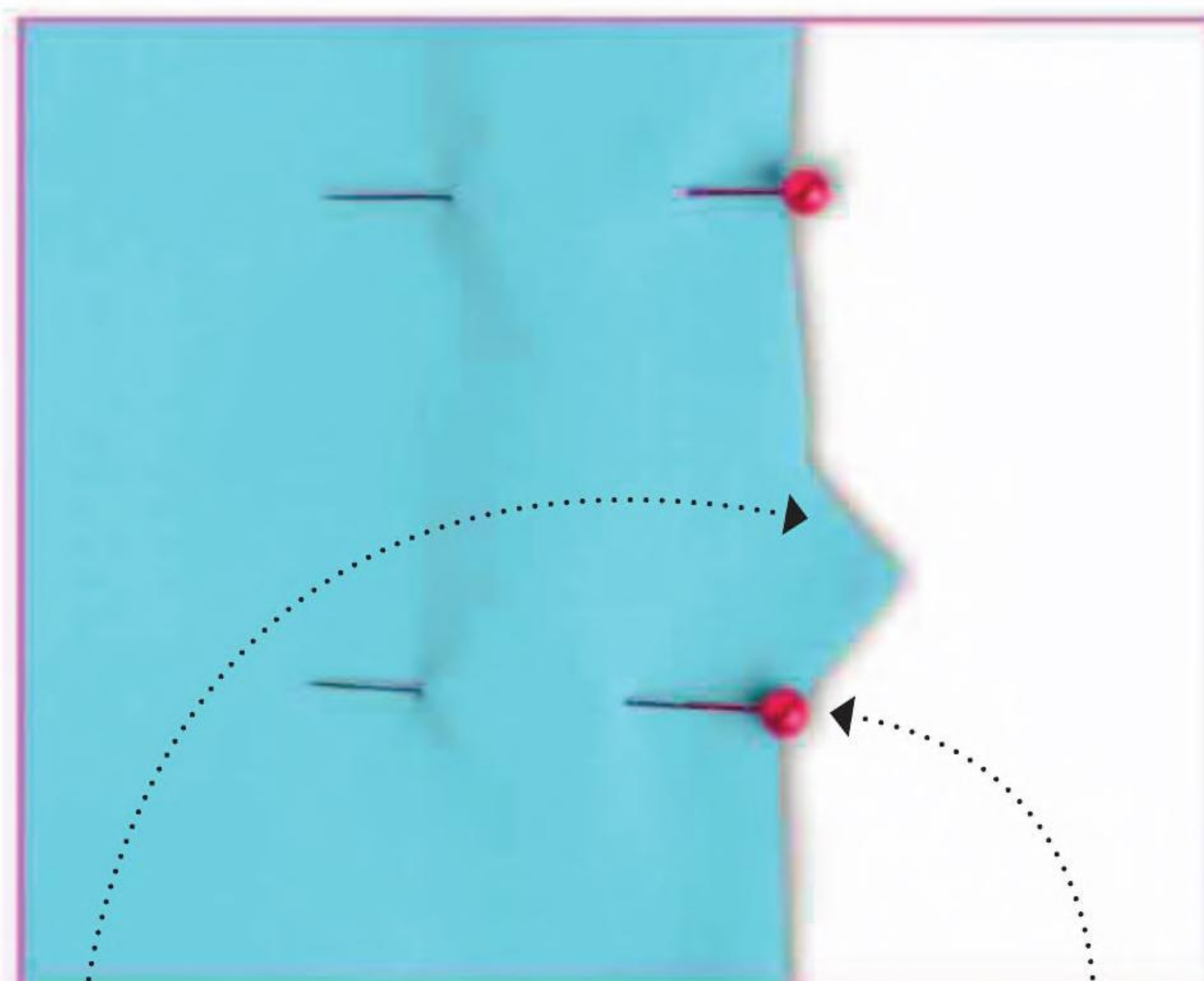
**2** At the end of the seam, press the locking stitch again.





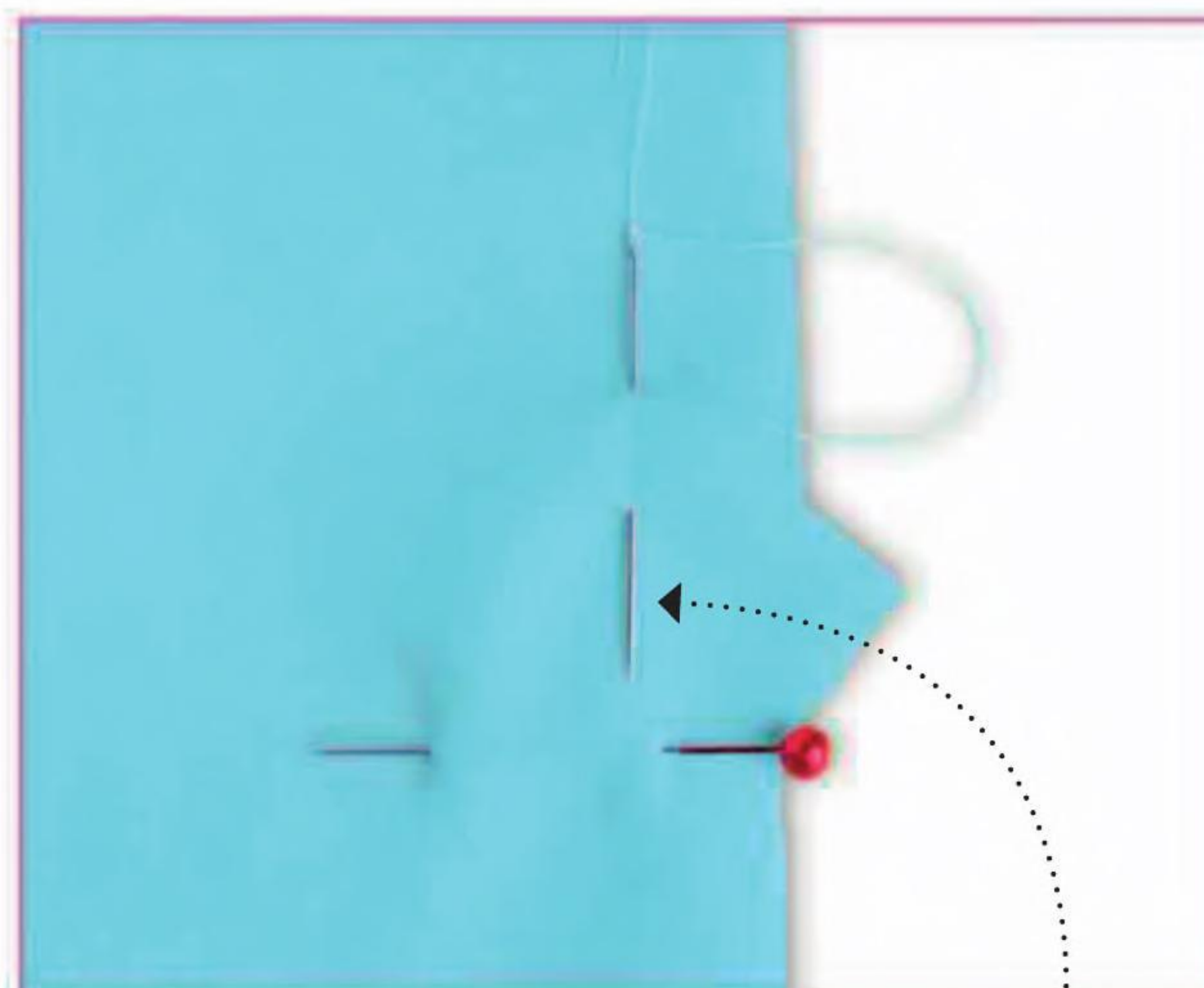
# Plain seam

A plain seam is  $\frac{5}{8}$ in (1.5cm) wide. It is important that the seam is stitched accurately at this measurement, otherwise the garment will end up being the wrong size and shape. There are guides on the plate of the sewing machine to help align the fabric correctly.

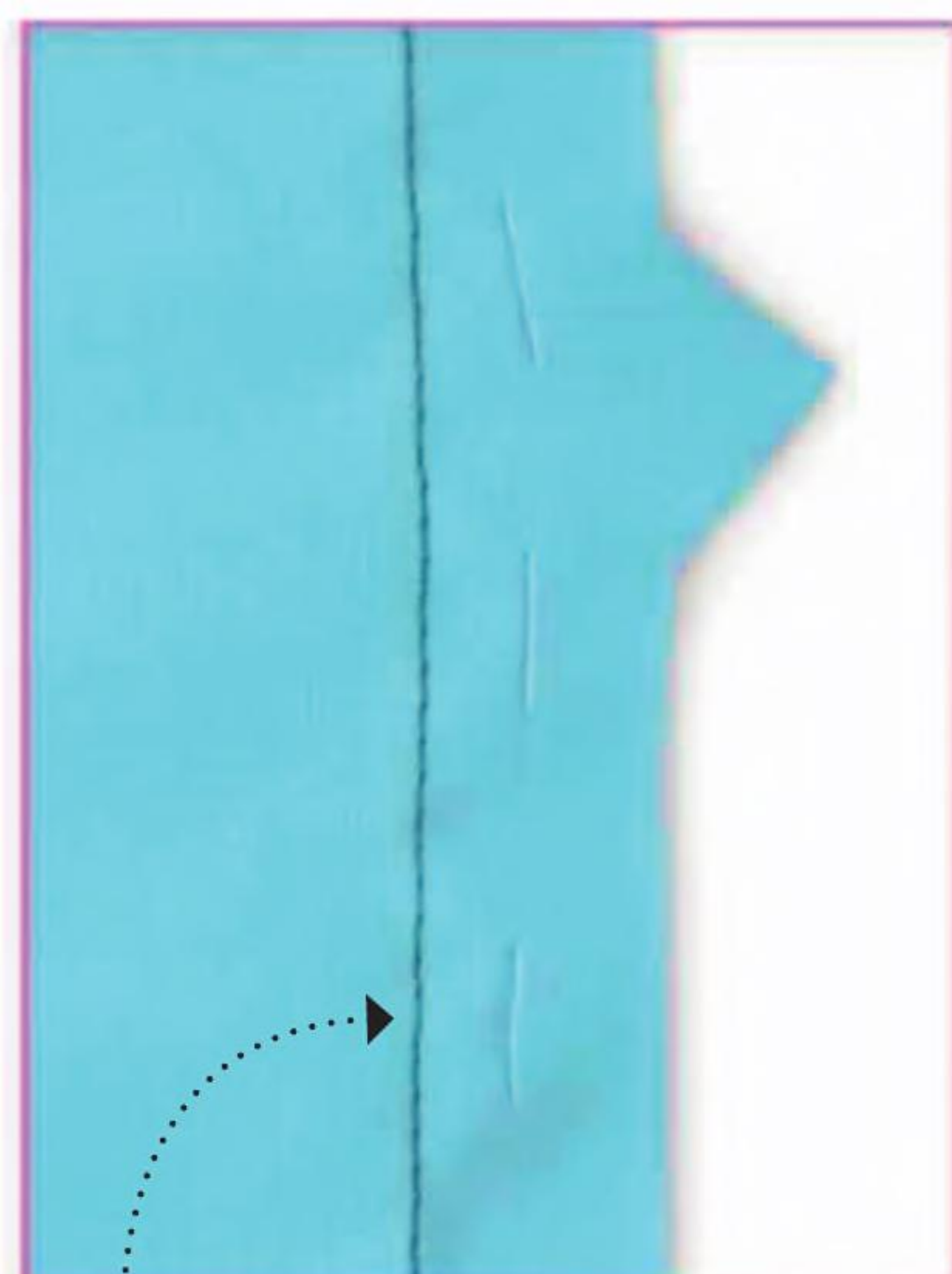


**1** Pin the two pieces of fabric together, right side to right side, matching notches.

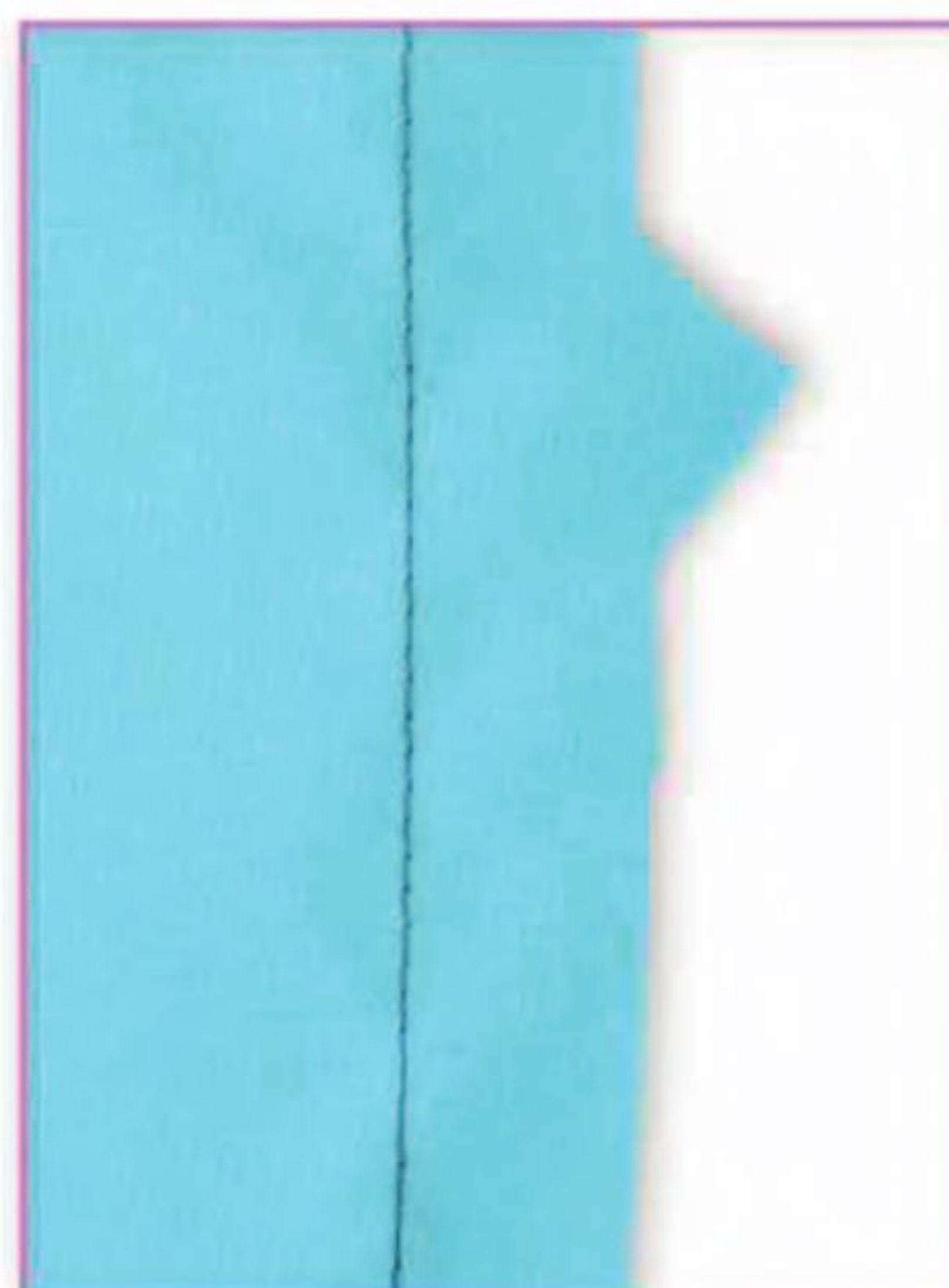
**2** Place the pins at right angles to the raw edge at about 2–3in (5–8cm) intervals.



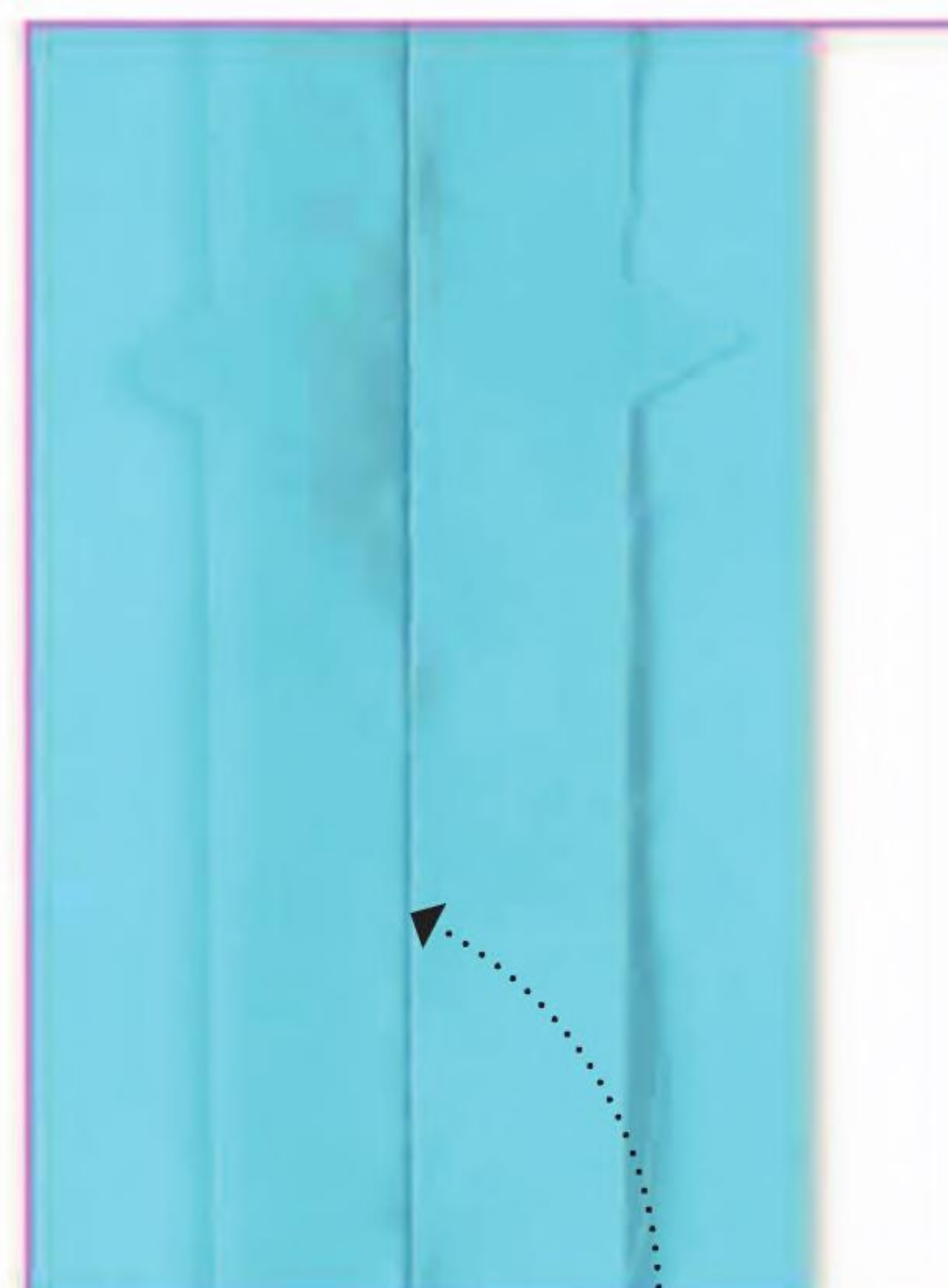
**3** Baste the two pieces of fabric together about  $\frac{3}{8}$ in (1cm) from the raw edge, removing the pins as you reach them.



**4** Machine stitch the seam at  $\frac{5}{8}$ in (1.5cm), securing it at both ends by your chosen technique.



**5** Carefully remove the basting stitches.



**6** Press the seam open on the wrong side.

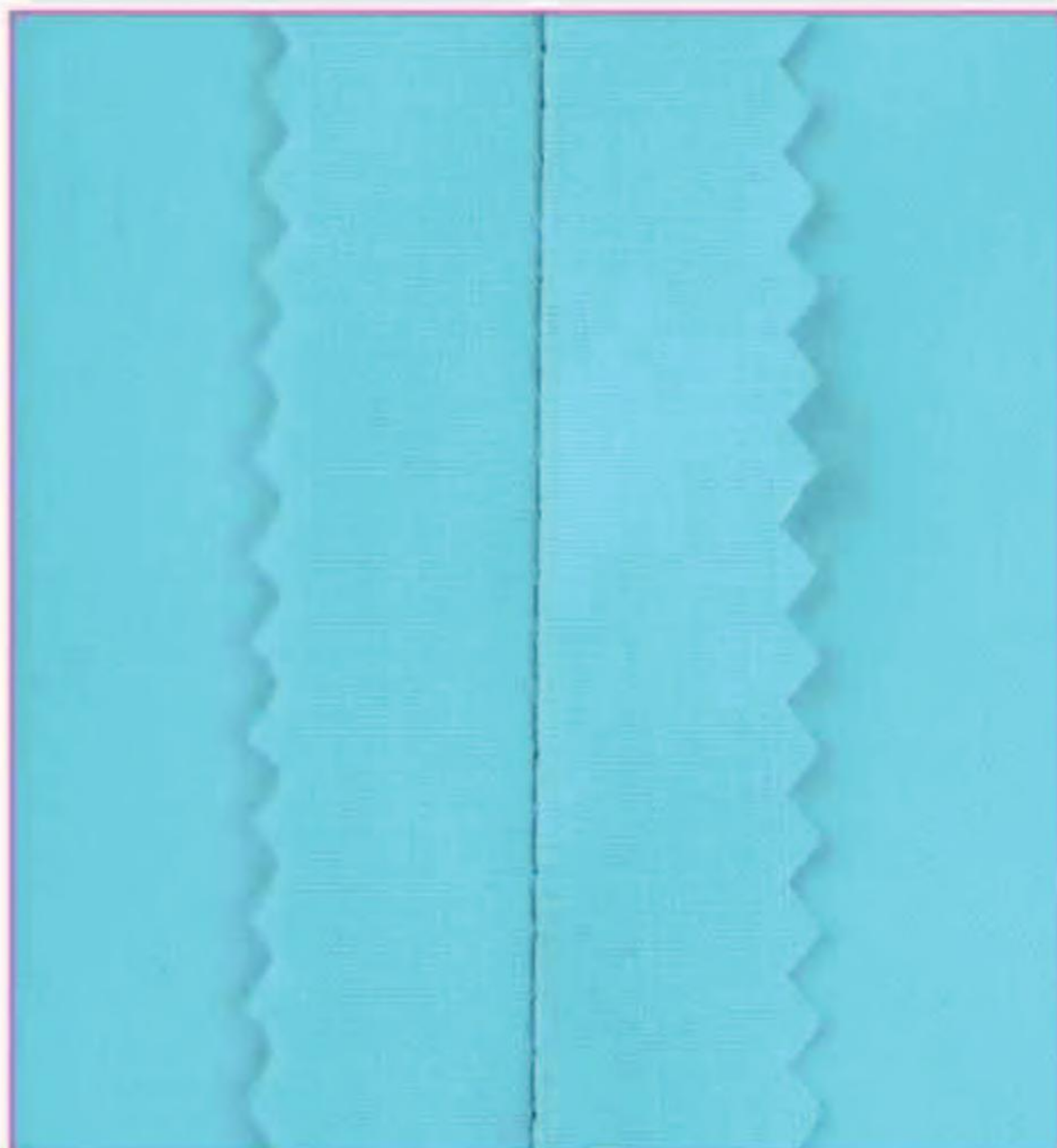




# Seam neatening

It is important that the raw edges of the seam are neatened or finished—this will make the seam durable and prevent fraying. The method of neatening will depend on the style of garment that is being made and the fabric you are using.

## PINKED



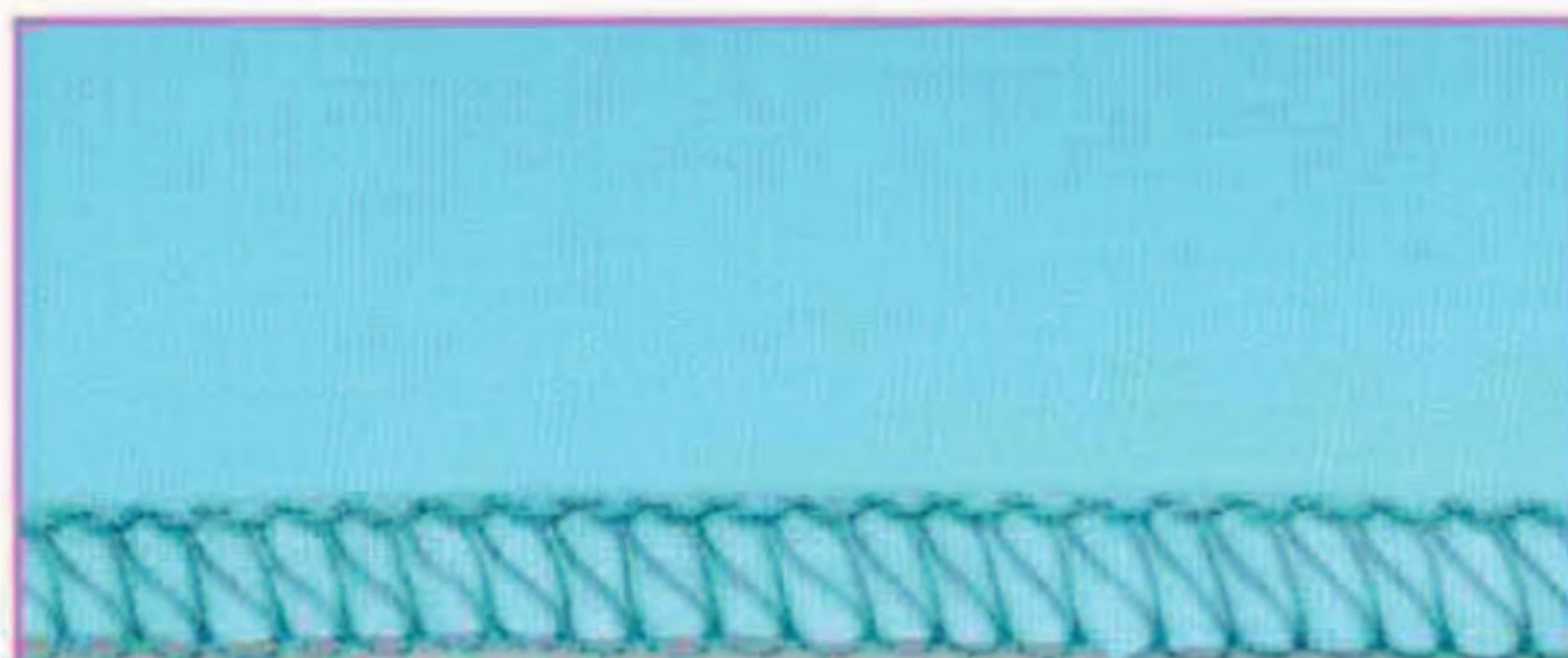
This method of neatening is ideal for fabrics that do not fray badly. Using pinking shears, trim as little as possible off the raw edge.

## ZIGZAGGED



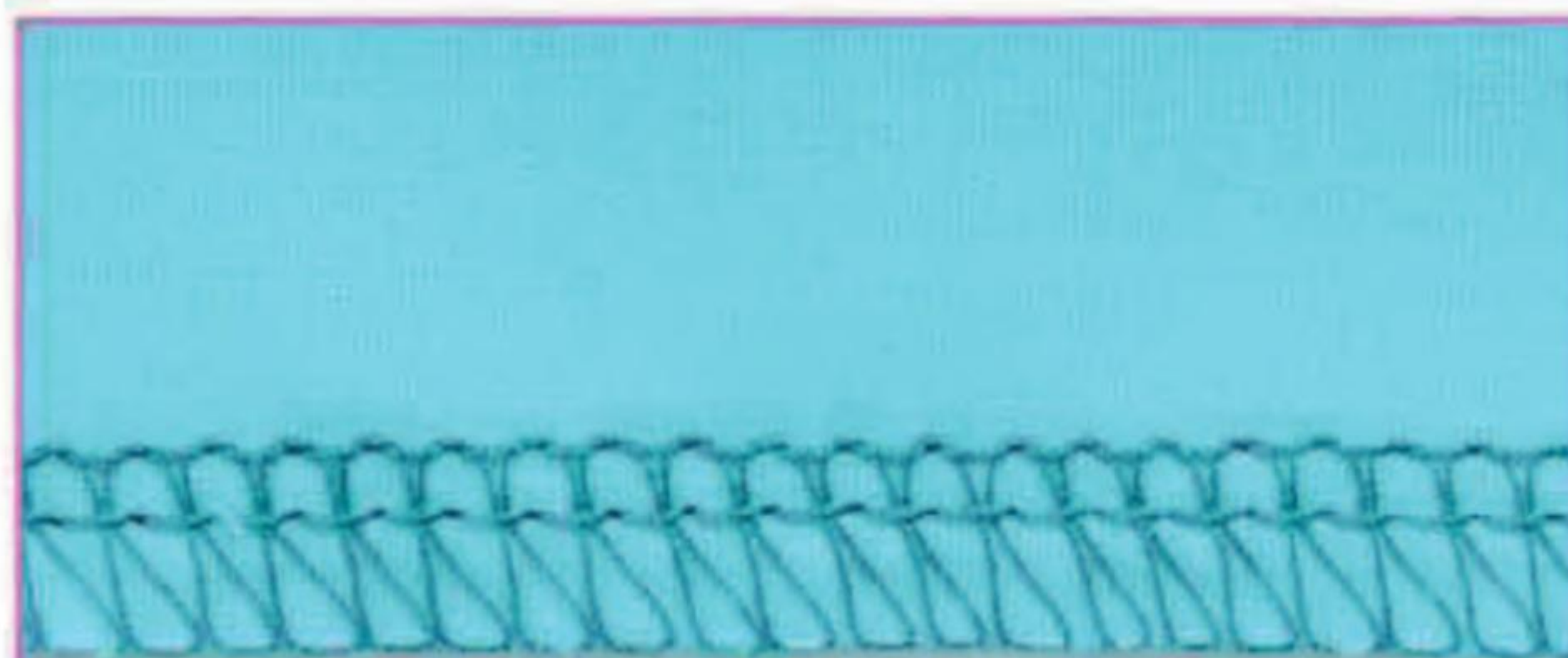
All sewing machines will make a zigzag stitch. This stitch is ideal for keeping the edges of fabric from fraying and it is suitable for all types of fabric. Stitch in from the raw edge, then trim back to the zigzag stitch. Use a stitch width of 2.0 and a stitch length of 1.5.

## 3-THREAD SERGER STITCH



Stitched using three threads on the serger. Used to neaten the edge of fabric to prevent fraying.

## 4-THREAD SERGER STITCH



Made using four threads on the serger. Used to neaten edges on difficult fabrics or to construct a seam on stretch knits.

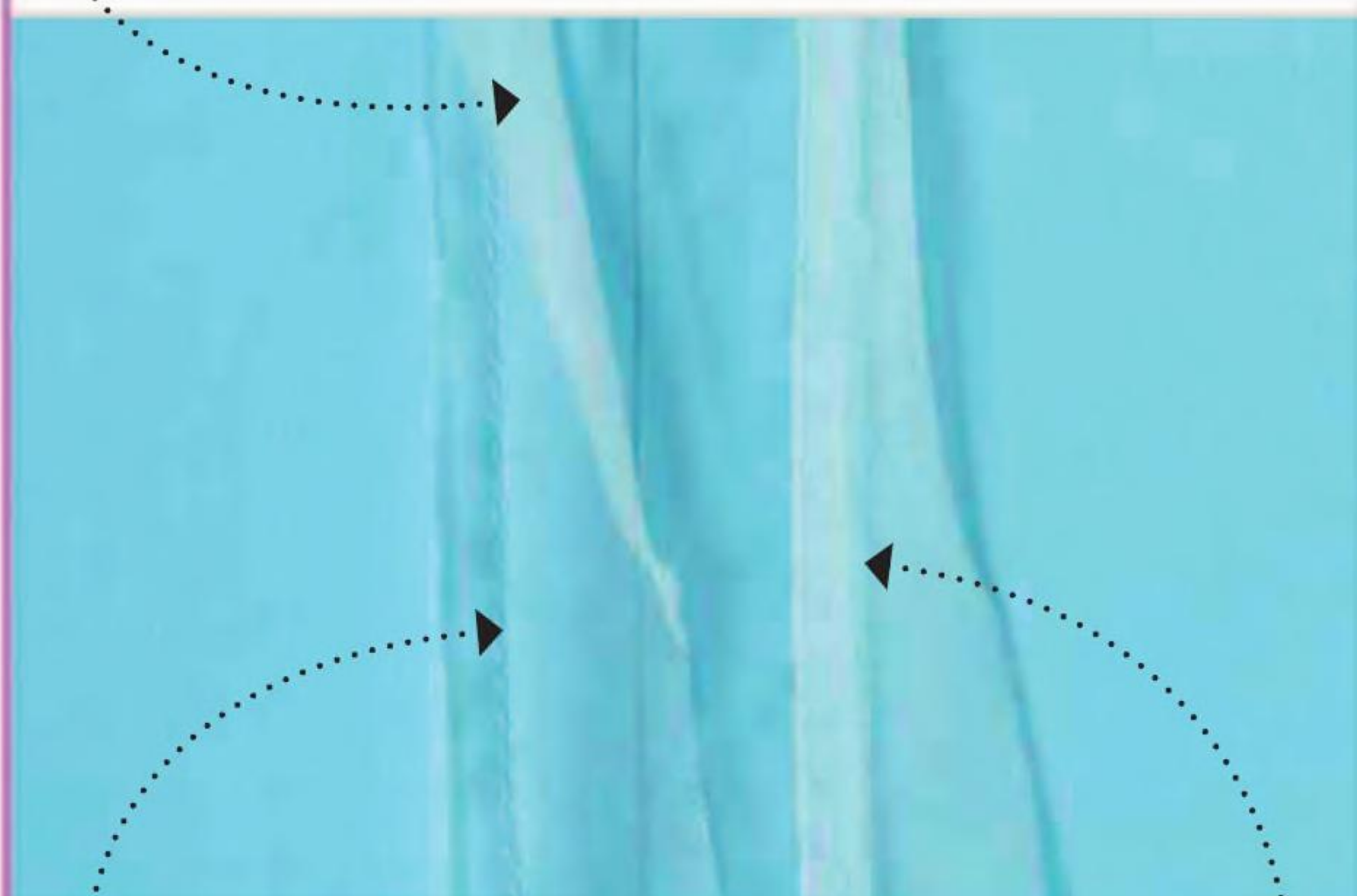




# Hong Kong finish

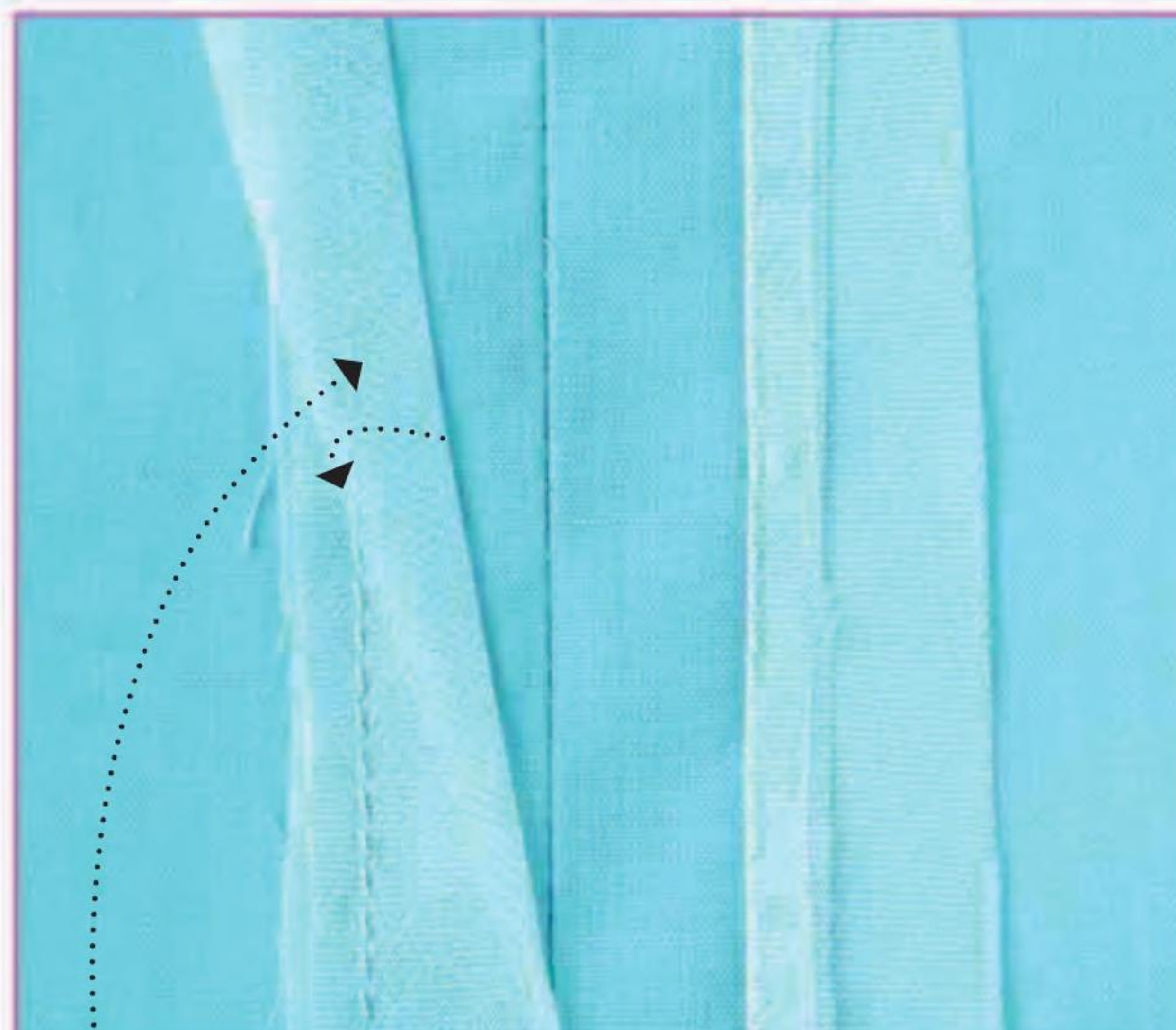
This is a great finish to use to neaten the seams on unlined jackets made from wool or linen. It is made by wrapping the raw edge with bias-cut strips.

- 1** Cut bias strips of silk organza  $\frac{3}{4}$ in (2cm) wide.  
Good-quality lining fabric or  $\frac{3}{4}$ in (2cm) bias binding can also be used.

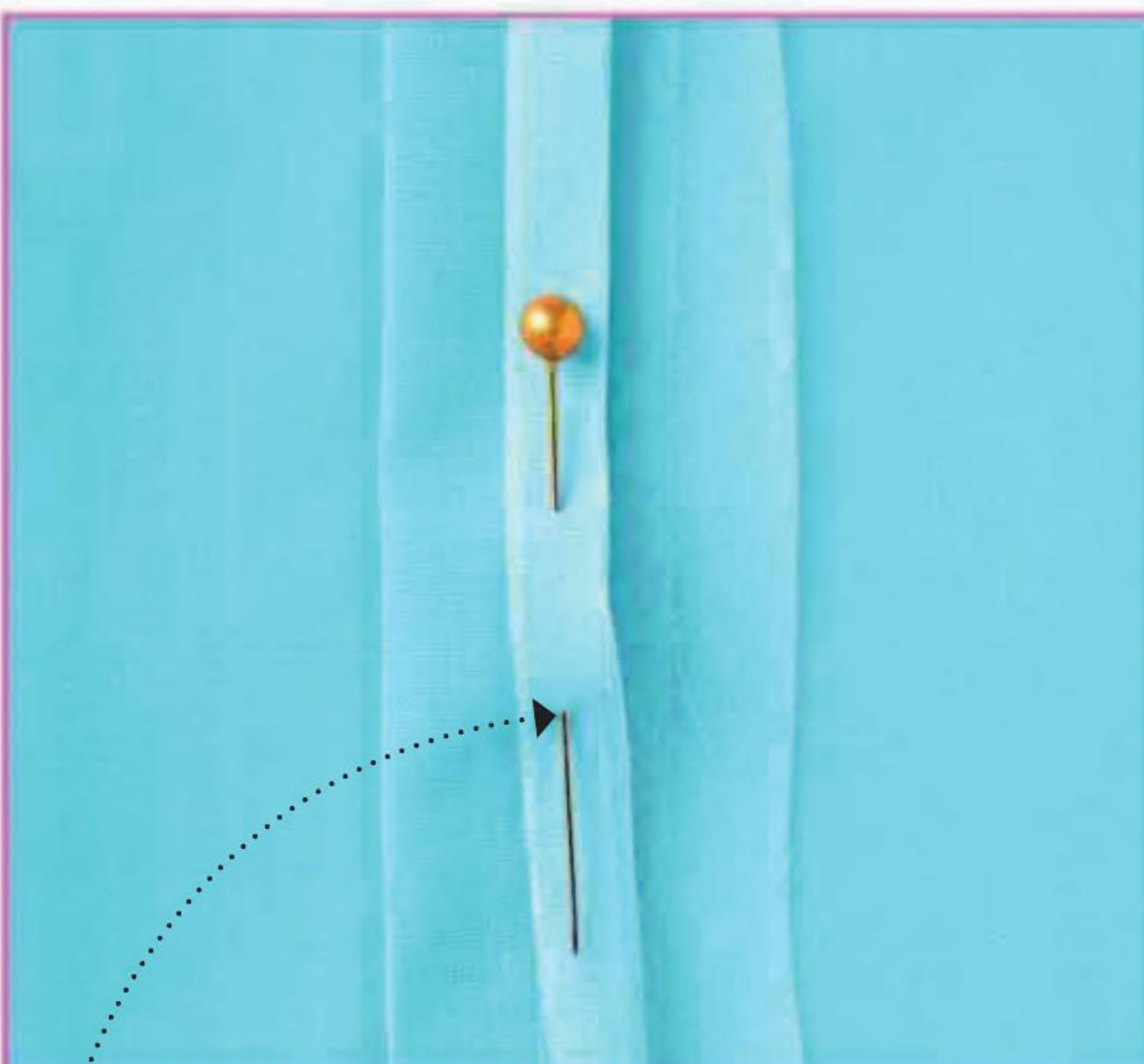


- 2** Sew one raw edge of the bias strip to the raw edge of the seam allowance.

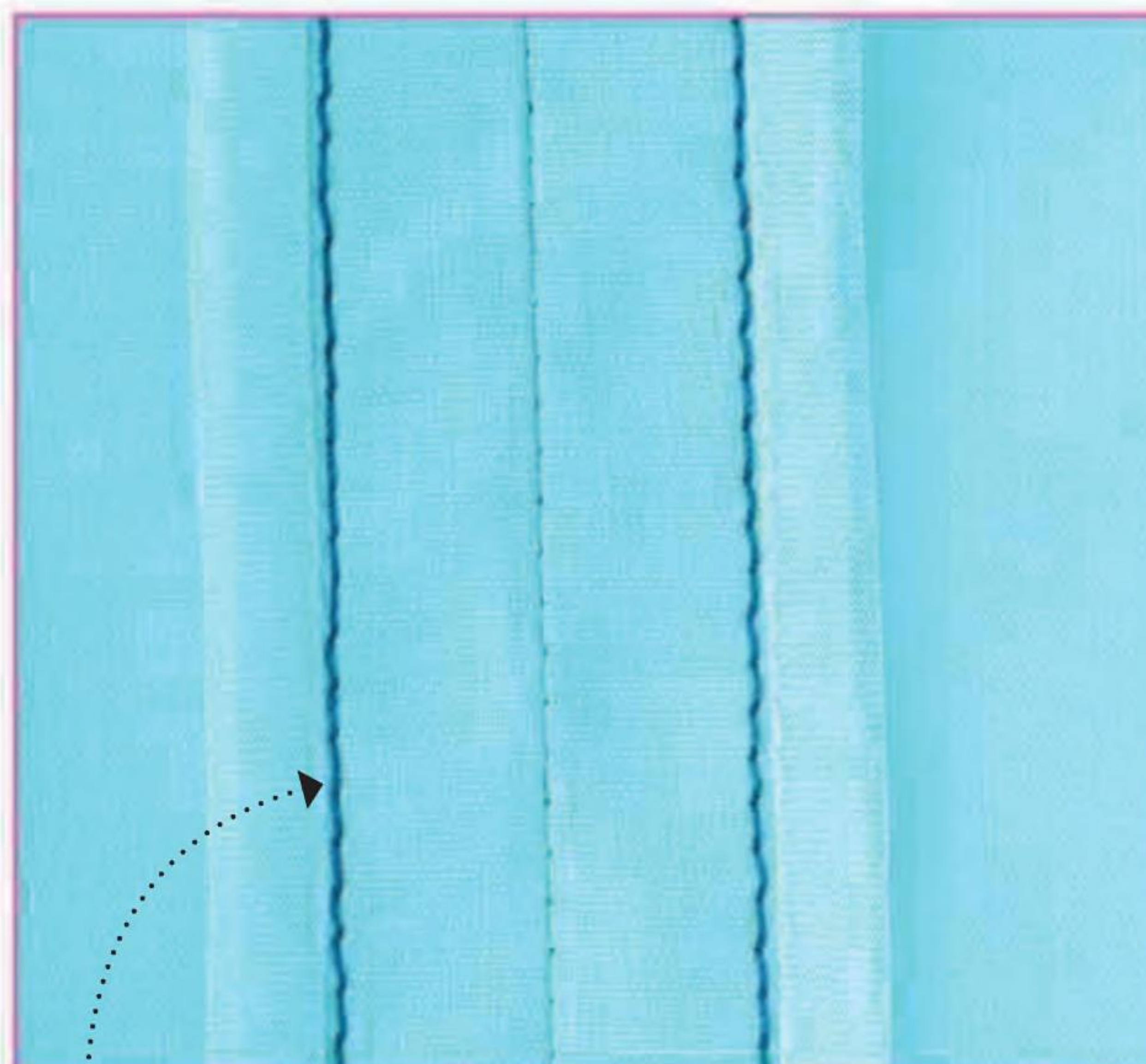
- 3** Press the other raw edge across the seam.



- 4** Wrap the pressed raw edge over the stitching to the wrong side of the seam allowance.



- 5** Pin the wrapped bias strip to the fabric, then press the folded edge.



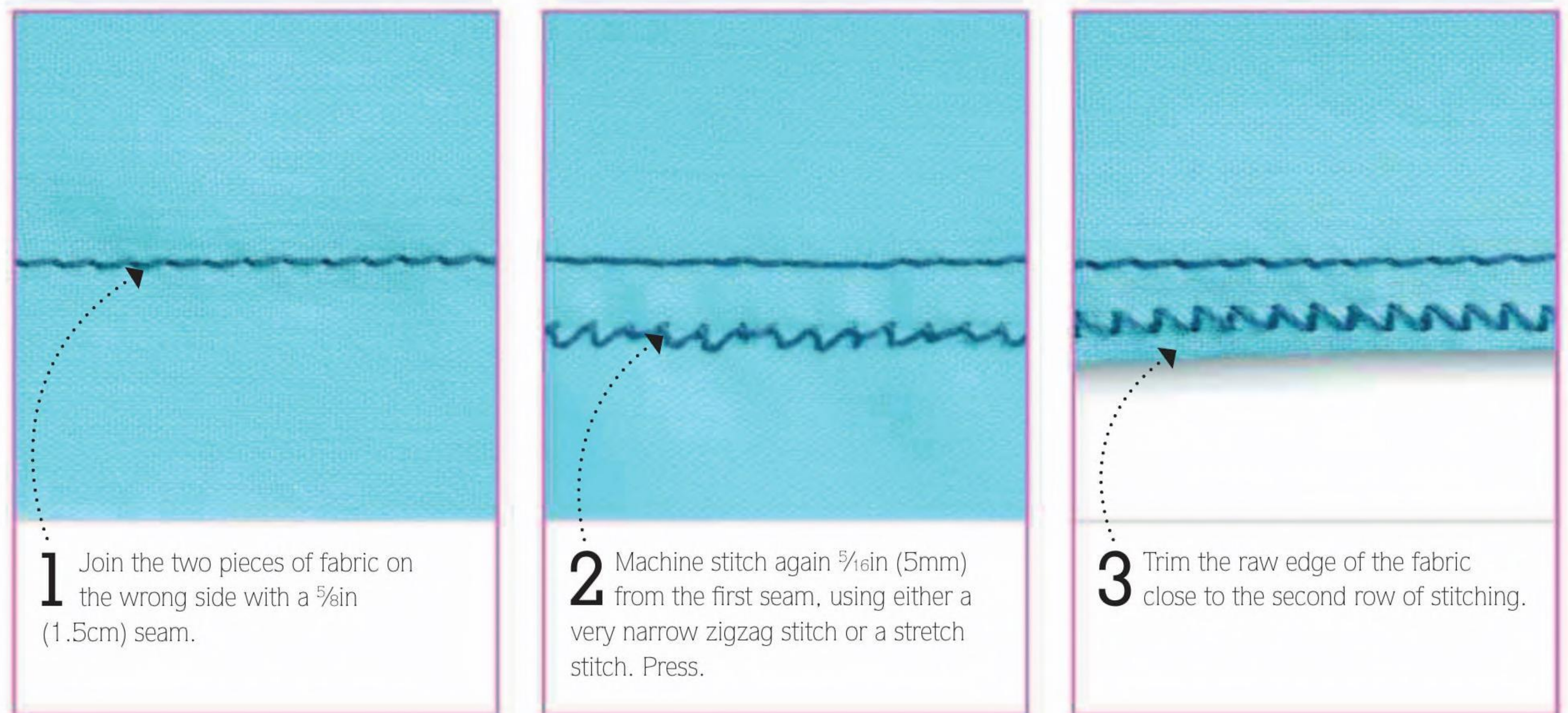
- 6** Machine stitch the wrapped bias strip to the seam, from the upper side of the seam, sewing alongside the edge of the bias.





## A seam for sheer fabrics

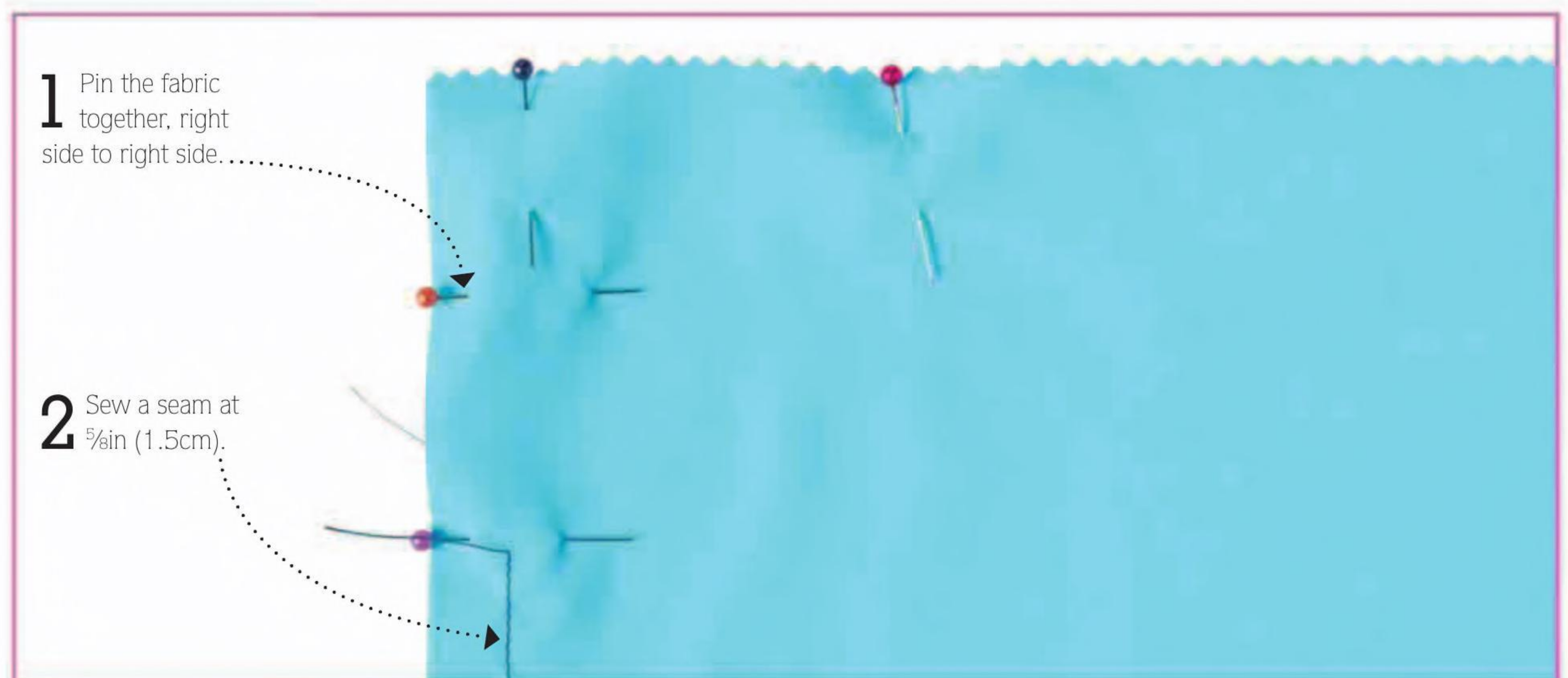
Sheer fabrics require specialized care for seam construction because they are very soft and delicate. The seam shown below is an alternative to a French seam; it is very narrow when finished and presses very flat so is less visible on sheer fabrics.



## Stitching corners

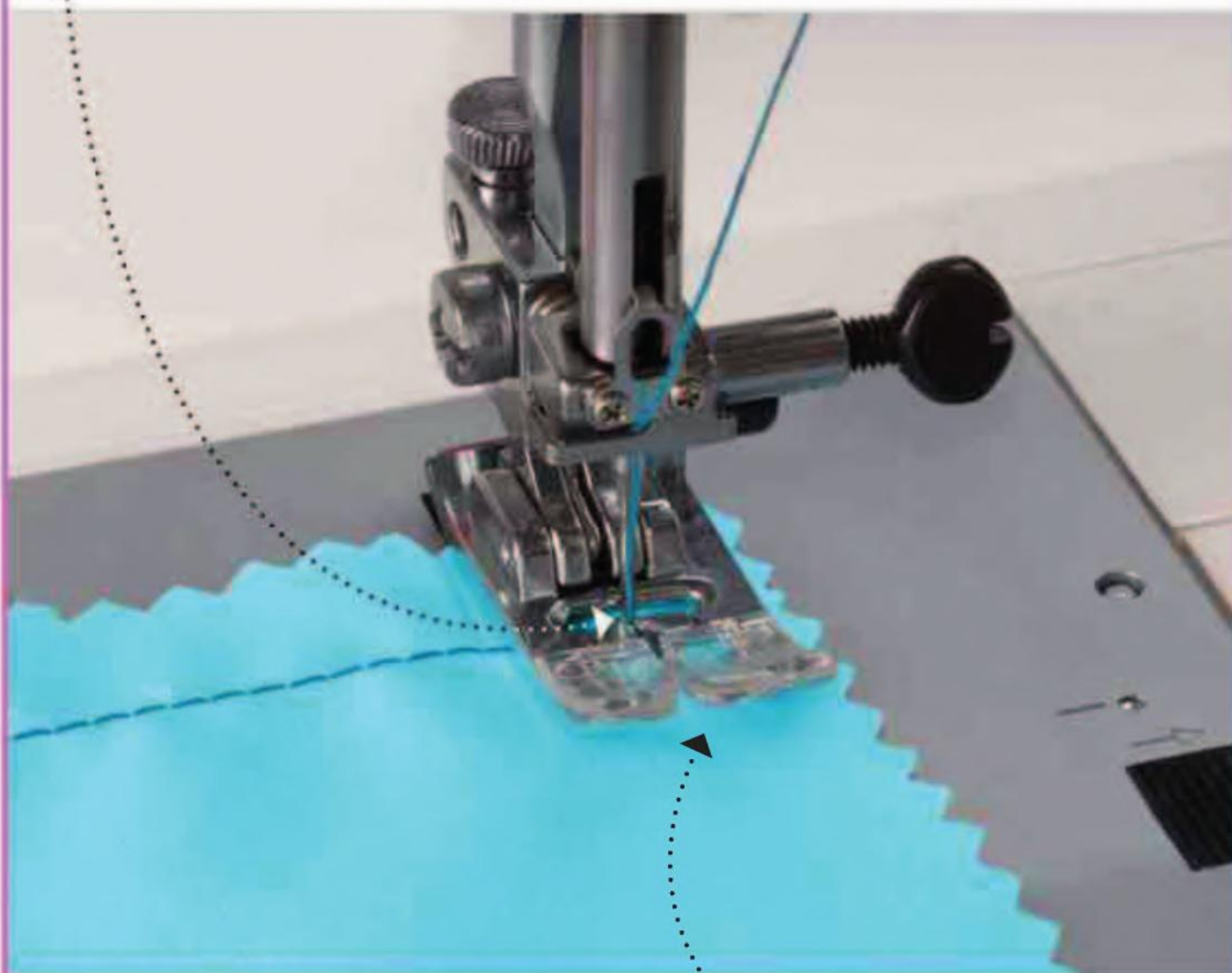
Not all sewing is straight lines. The work will have curves that require negotiation to produce sharp, clean angles and curves. The technique for sewing a corner shown below applies to all corners. On a thick fabric, the technique is different, with a stitch taken across the corner. On a fabric that frays badly, the corner is reinforced with a second row of stitches.

### STITCHING A CORNER



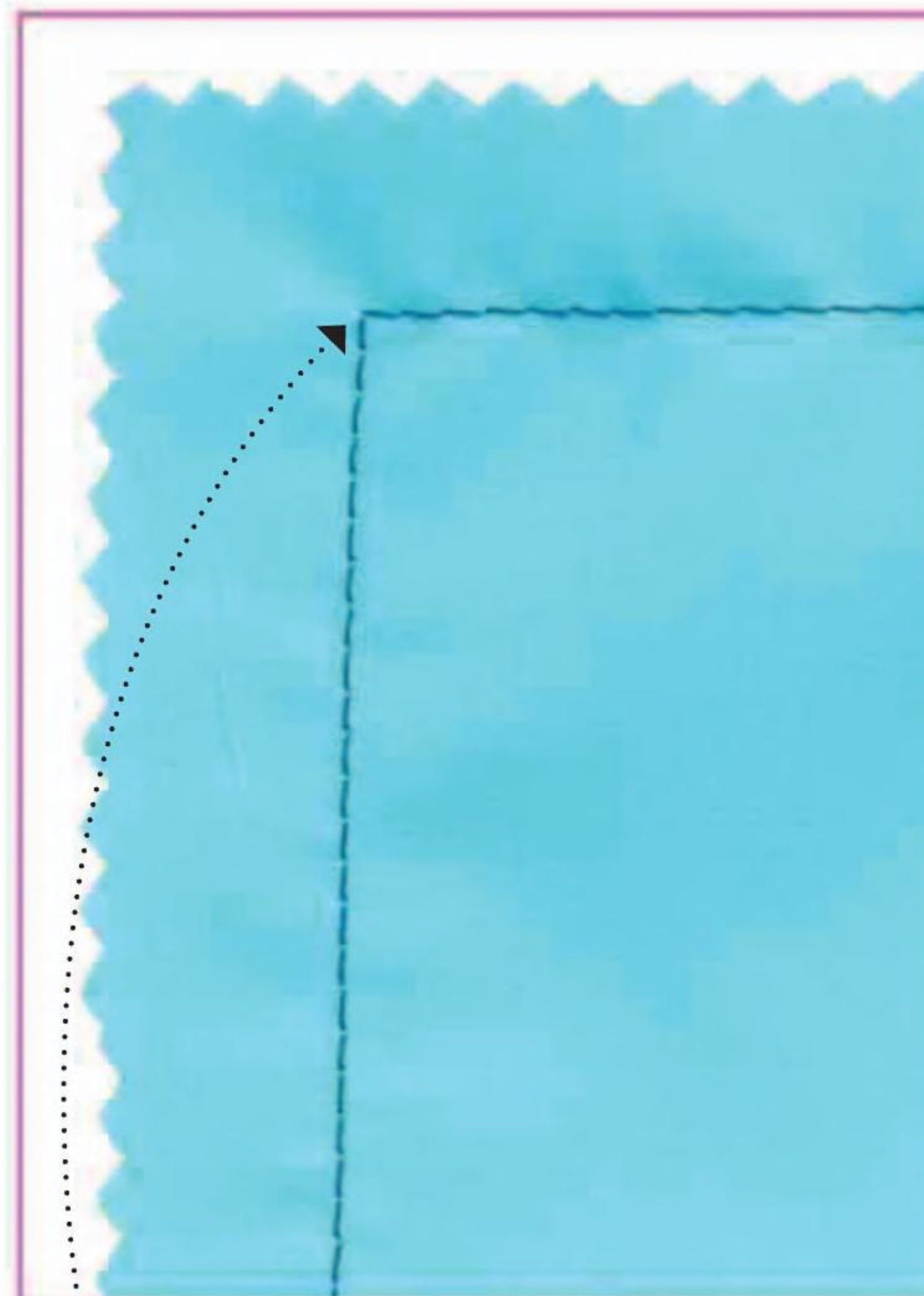


**3** On reaching the corner, insert the machine needle into the fabric.



**4** Raise the presser foot and turn the fabric through 90 degrees to pivot at the corner.

**5** Lower the presser foot and continue sewing along the other side.



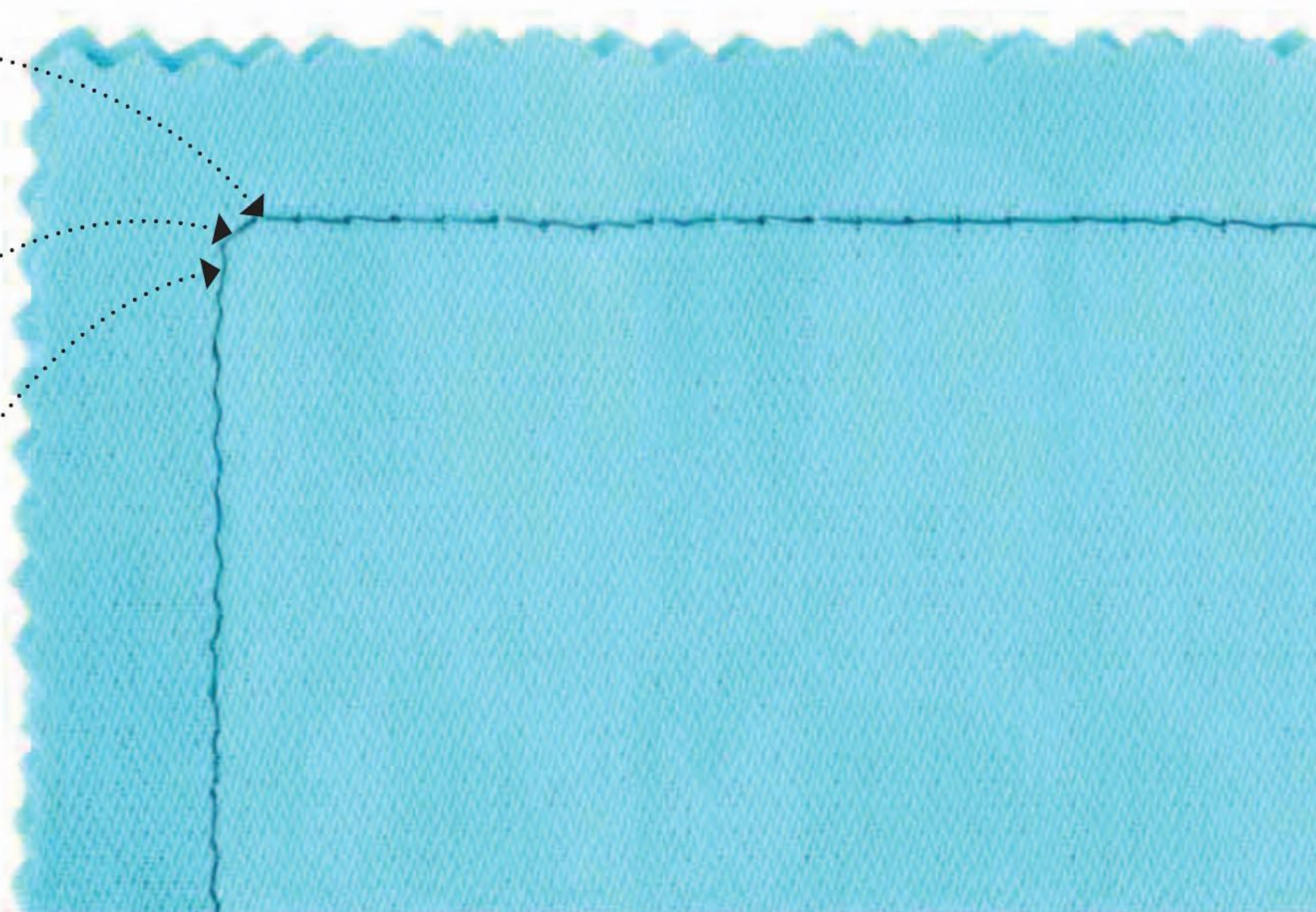
**6** The stitching lines are at right angles to each other, which means the finished corner will have a sharp point when turned through to the right side.

## STITCHING A CORNER ON HEAVY FABRIC

**1** On a thick fabric it is very difficult to achieve a sharp point, so instead a single stitch is taken across the corner. First, stitch to the corner.

**2** At the corner, insert the needle into the fabric, then lift the presser foot. Turn the fabric 45 degrees. Put the foot down again and make one stitch.

**3** With the needle in the fabric, lift the foot and turn the fabric 45 degrees again. Lower the foot and continue sewing along the other side.



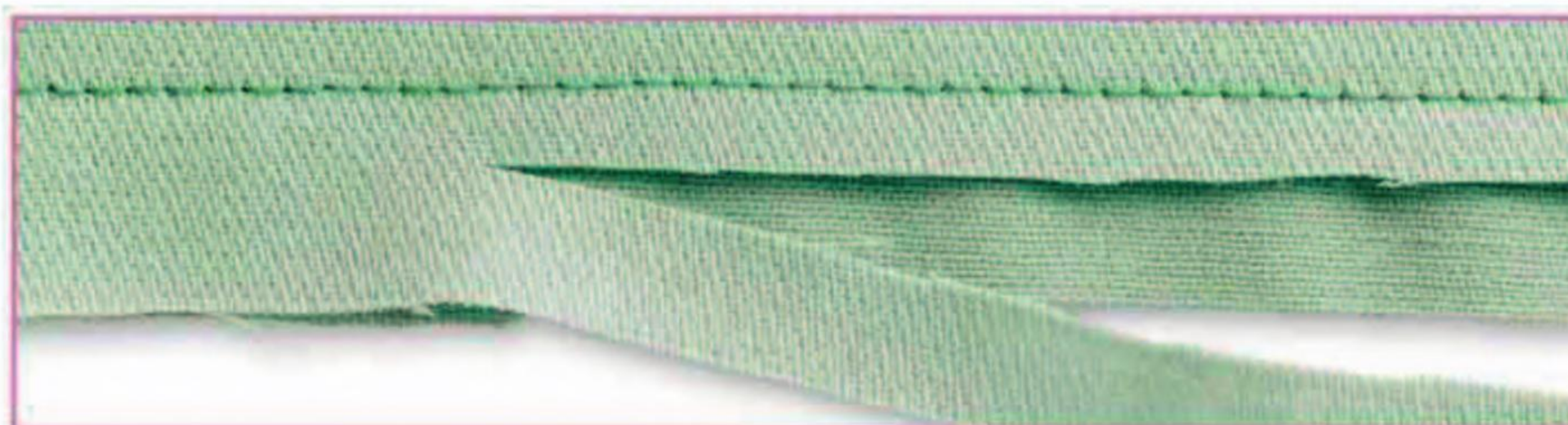


# Reducing seam bulk

It is important that the seams used for construction do not cause bulk on the right side. To make sure this does not happen, the seam allowances need to be reduced in size by a technique known as layering a seam. They may also require “V” shapes to be removed, which is known as notching; another option is to clip the seam allowance.

## Layering a seam

On the majority of fabrics, if the seam is on the edge of the work, the amount fabric in the seam needs to be reduced. Leave the seam allowance closest to the outside of the garment full width, but reduce the seam allowance that lies closest to the body.

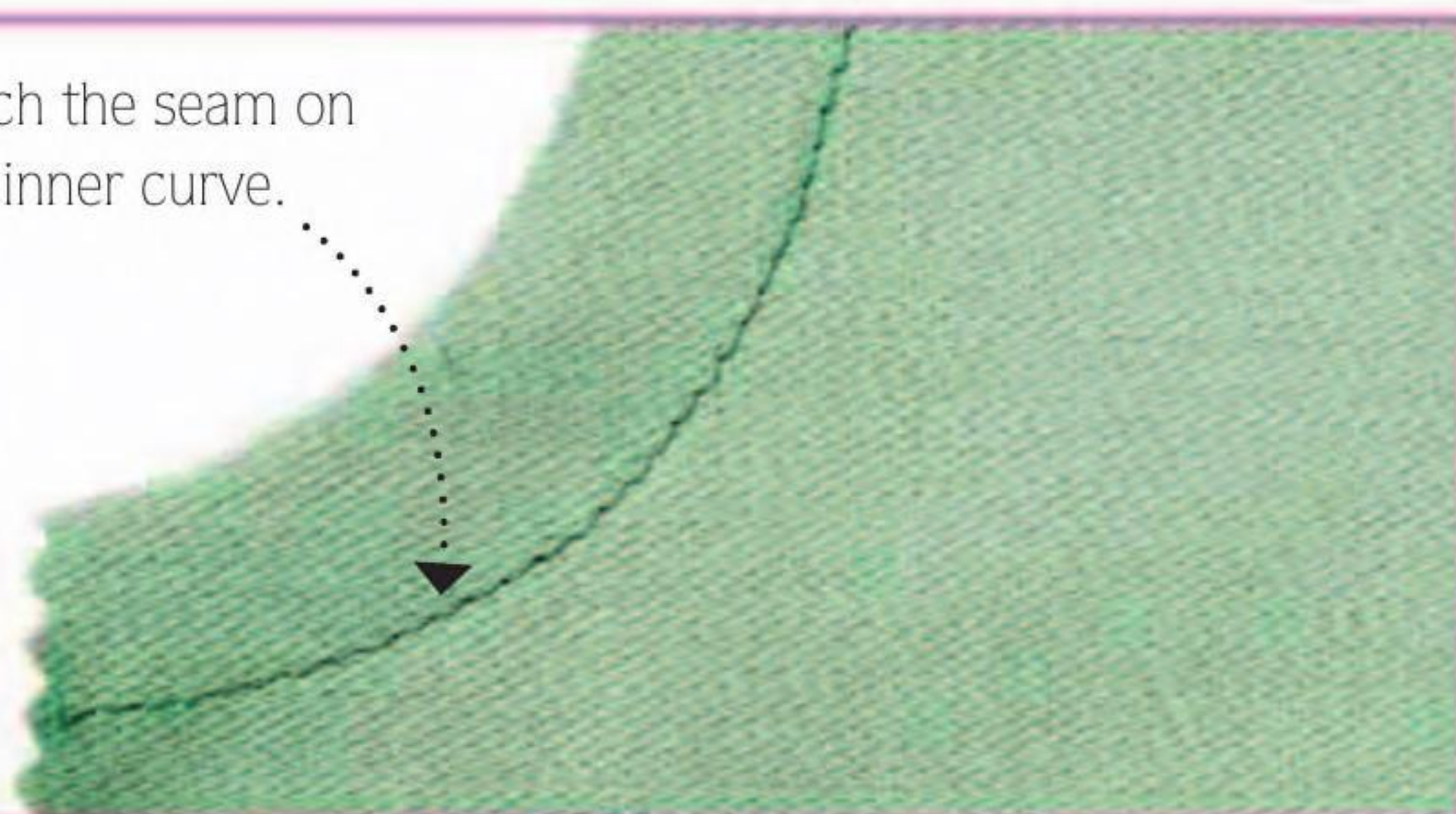


**Cut along one side** of the seam allowance to reduce the fabric by half to one-third of its original width.

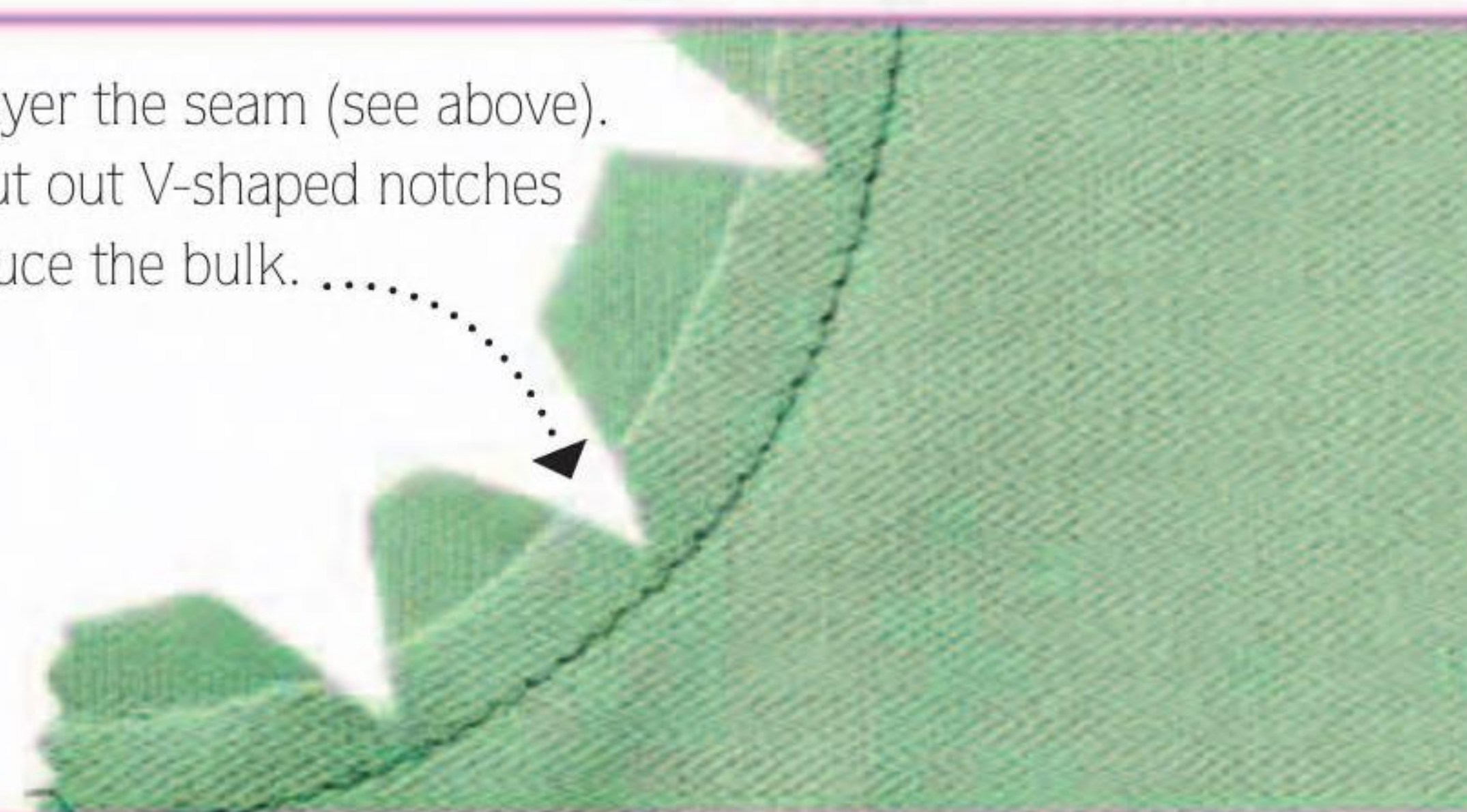
## Reducing seam bulk on an inner curve

For an inner curve to lie flat, the seam will need to be layered and notched, then understitched to hold it in place (see p.39).

**1** Stitch the seam on the inner curve.



**2** Layer the seam (see above). Cut out V-shaped notches to reduce the bulk.



**3** Turn to the right side and press.



**4** Understitch by machine the seam allowances on to the wrong side.

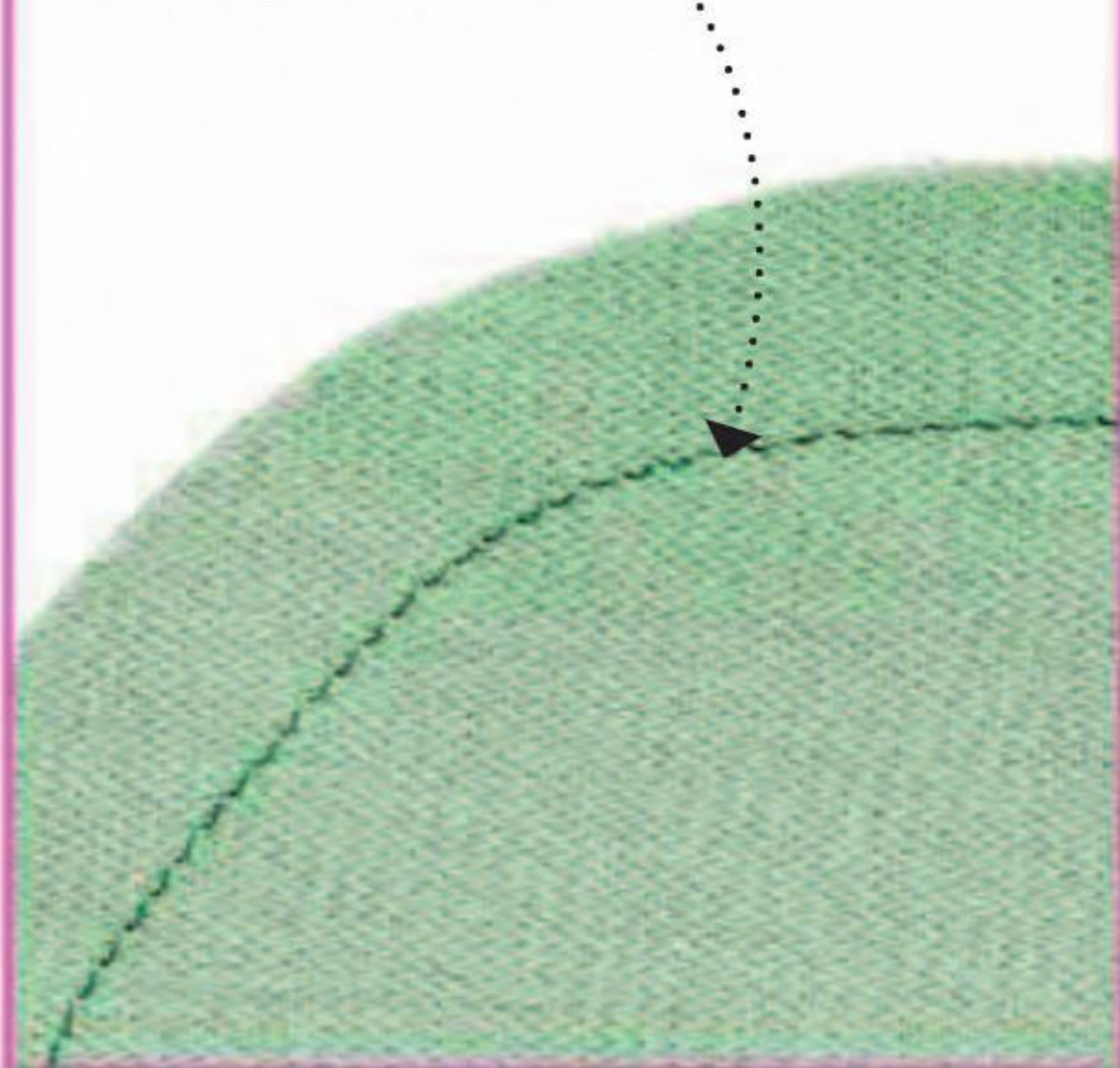




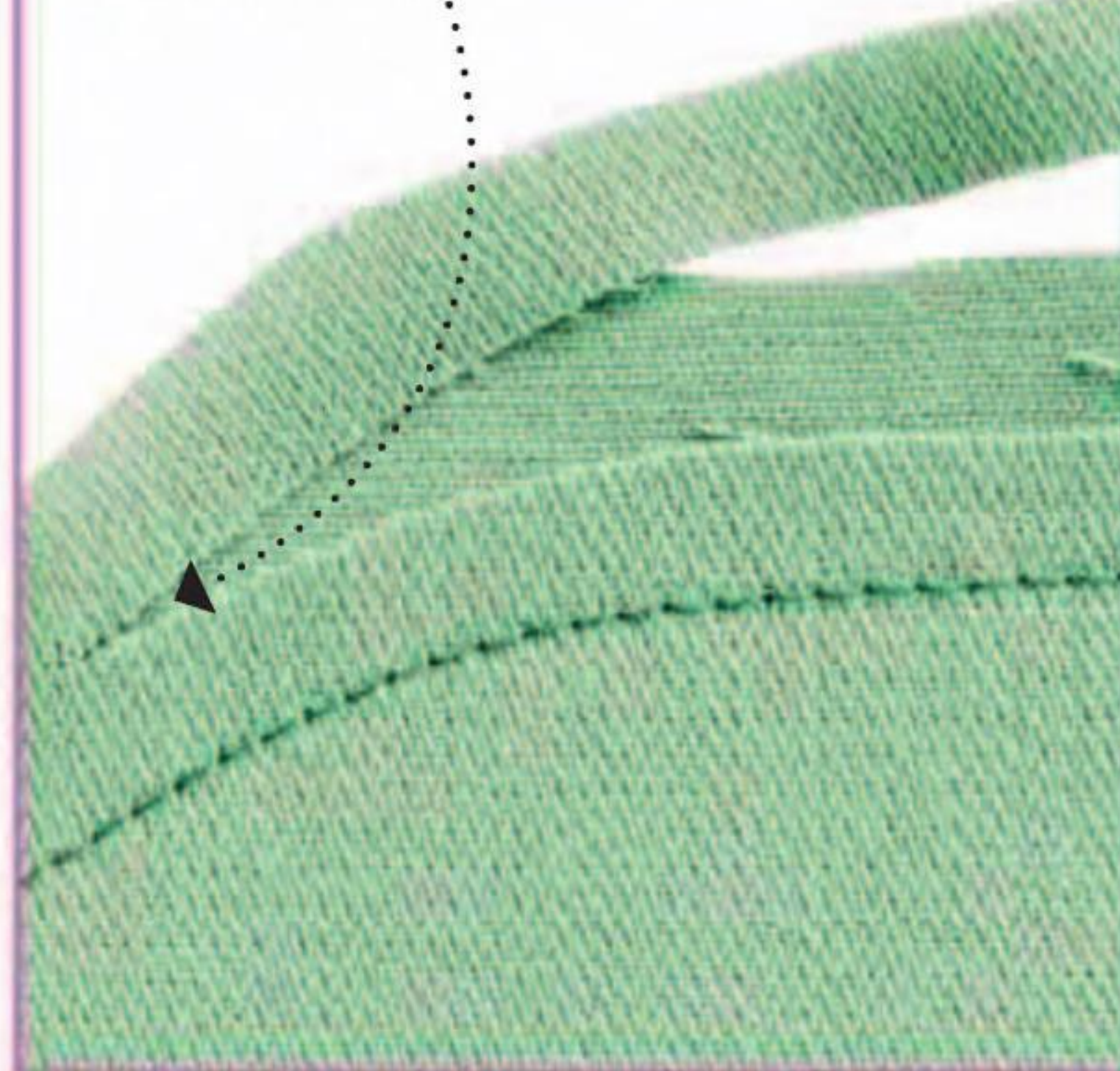
## Reducing seam bulk on an outer curve

An outer curve also needs to be layered, notched, or clipped to allow the seam to be turned to the right side, after which it is understitched.

**1** Make the seam, sewing along the outer curve.



**2** Layer the seam (see p.30).



**3** Clip through the seam allowances to reduce bulk.



**4** Turn through to the right side and press.



**5** Understitch the seam allowances (see below) to finish.



## Finishing edges

Topstitching and understitching are two methods to finish edges. Topstitching is meant to be seen on the right side of the work, whereas understitching is not visible from the right side.

### TOPSTITCHING



A topstitch is a decorative, sharp finish to an edge. Use a longer stitch length, of 3.0 or 3.5, and machine stitch on the right side of the work, using the edge of the machine foot as a guide.

### UNDERSTITCHING



Understitching secures a seam on the fabric's edge. It stops the seam from rolling to the right side. First, make the seam, layer (see p.38), turn to the right side. Press. Working from the right side, stitch the allowance to the facing or fabric lining. Open the seam; push the allowance over the layered seam allowance. Sew the seam allowance down.



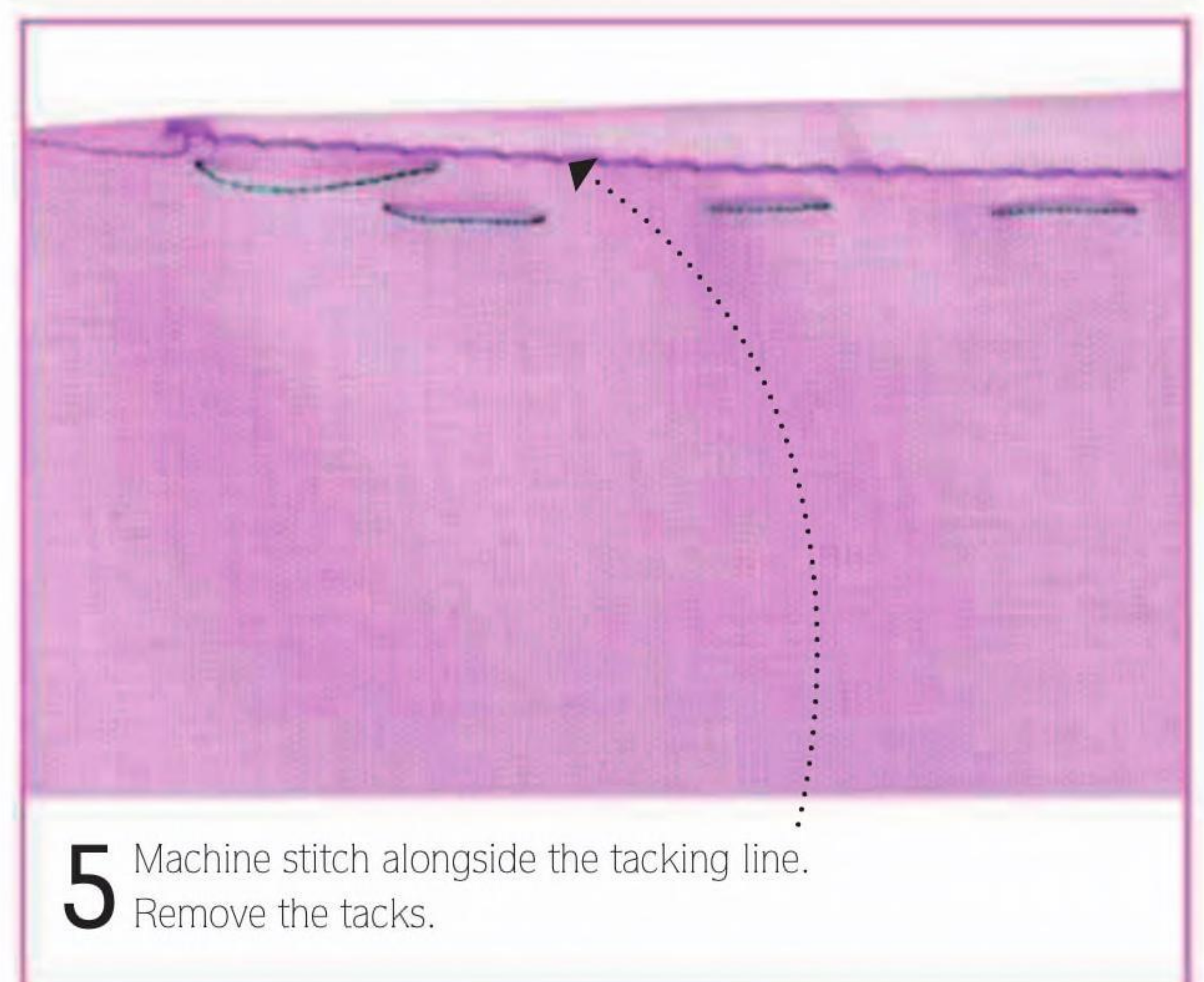
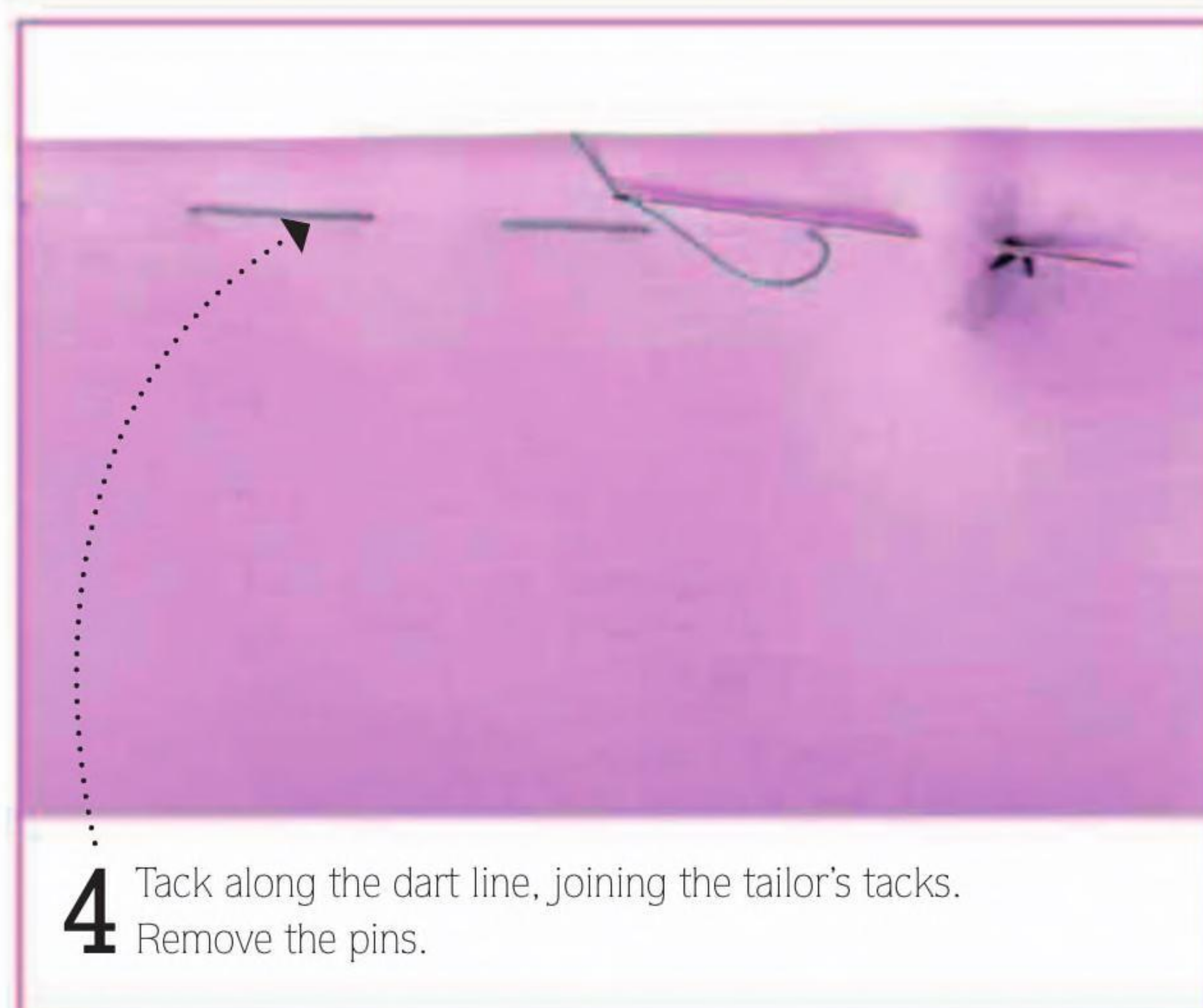
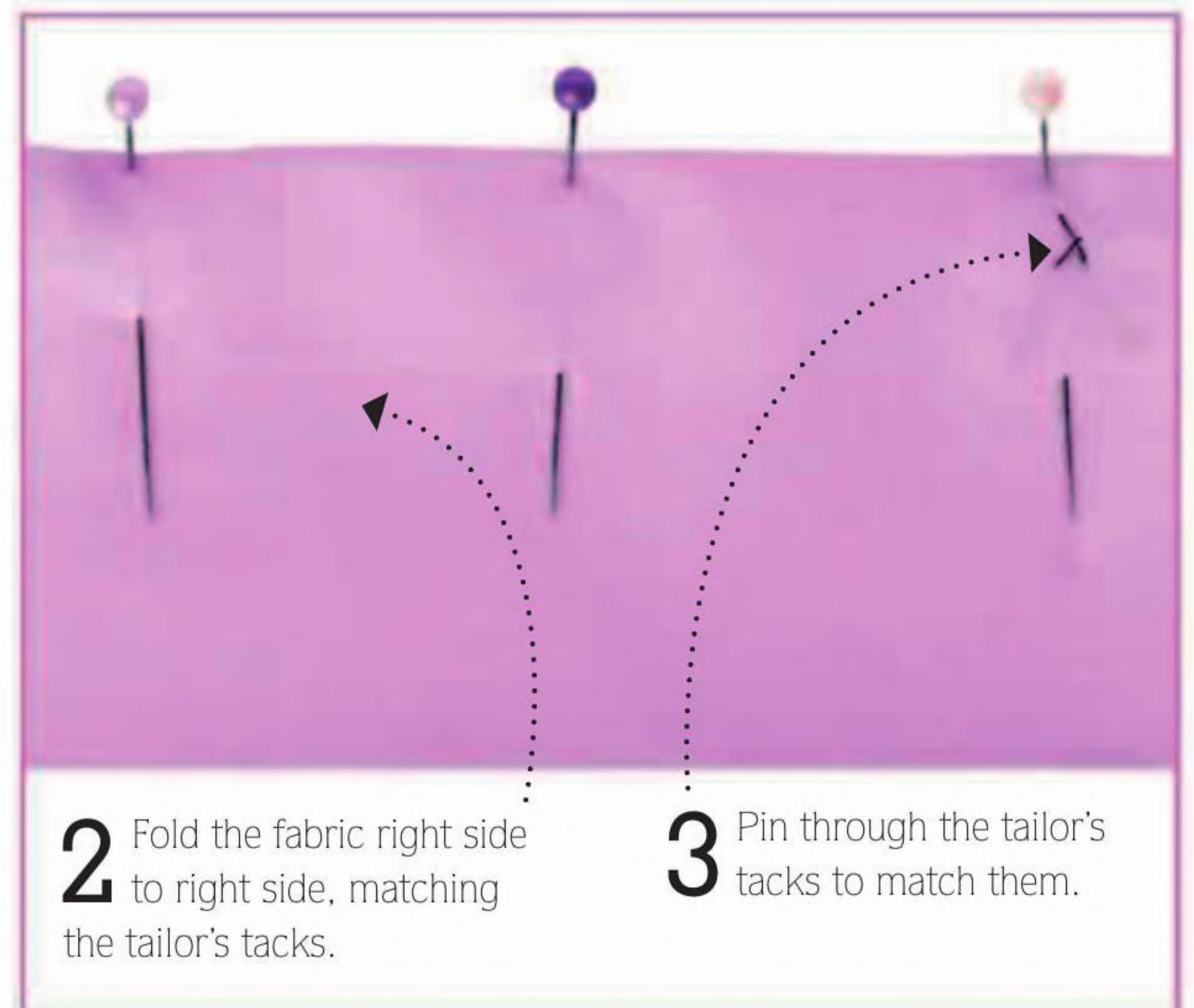
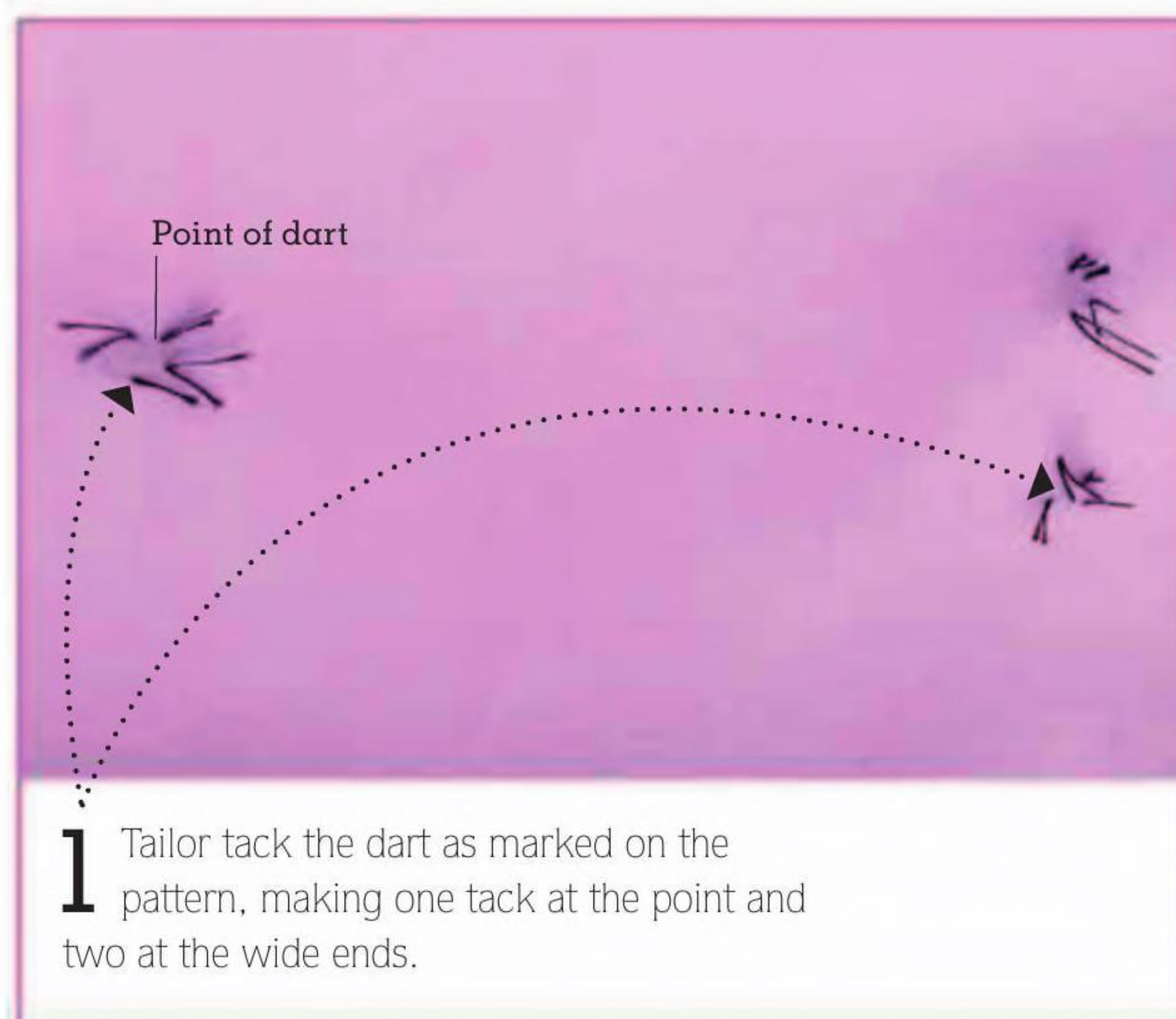


# Darts

A dart is used to give shape to a piece of fabric so that it can fit around the contours of the body. Some darts are stitched following straight seams and other darts are sewn following a slightly curved line. Always sew a dart from the point to the wide end because then you will be able to sink the machine needle into the point accurately and securely.

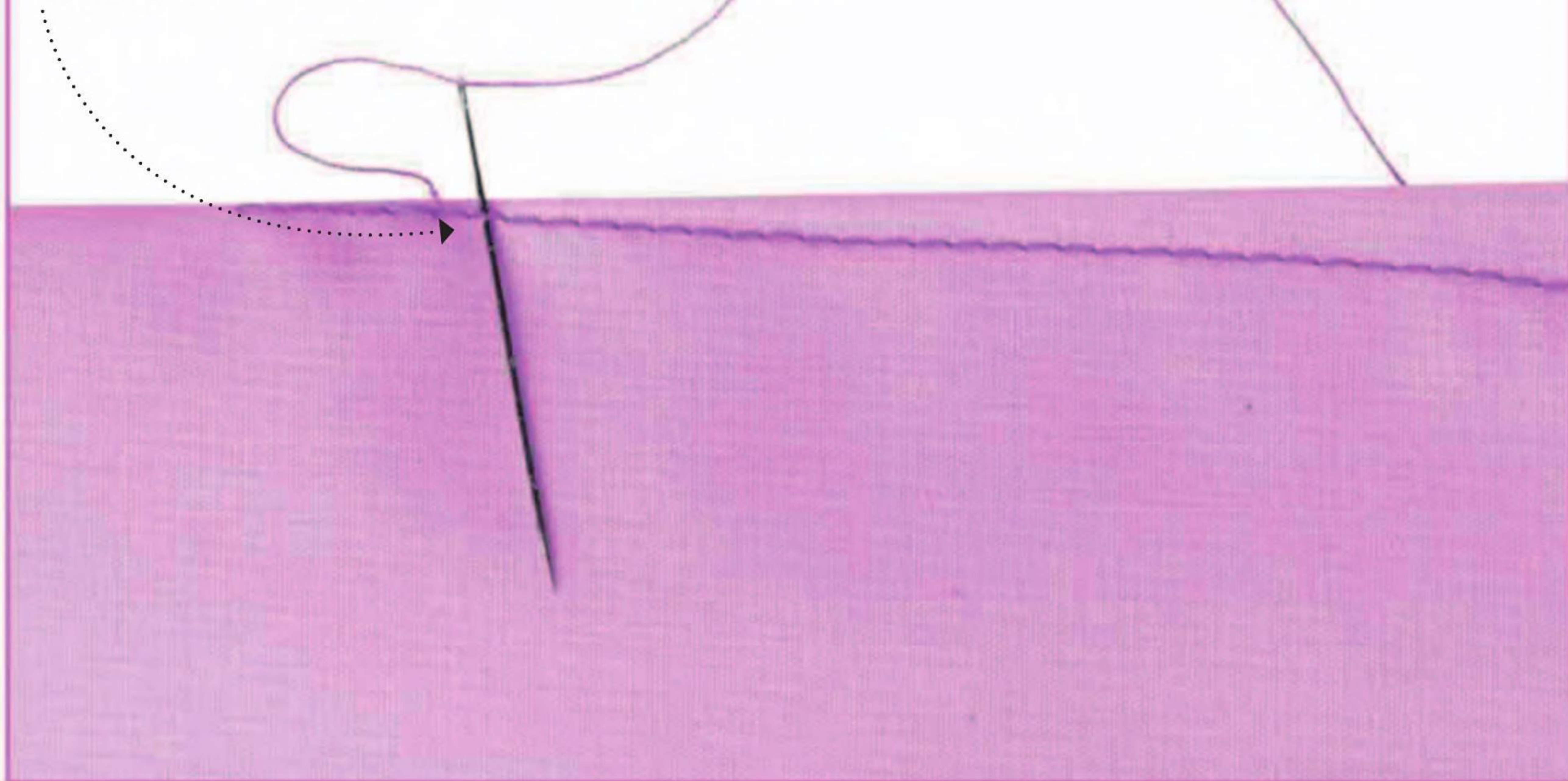
## Plain dart

This is the most common type of dart and is used to give shaping to the bust in the bodice. It is also found at the waist in skirts and pants to give shape from the waist to the hip.

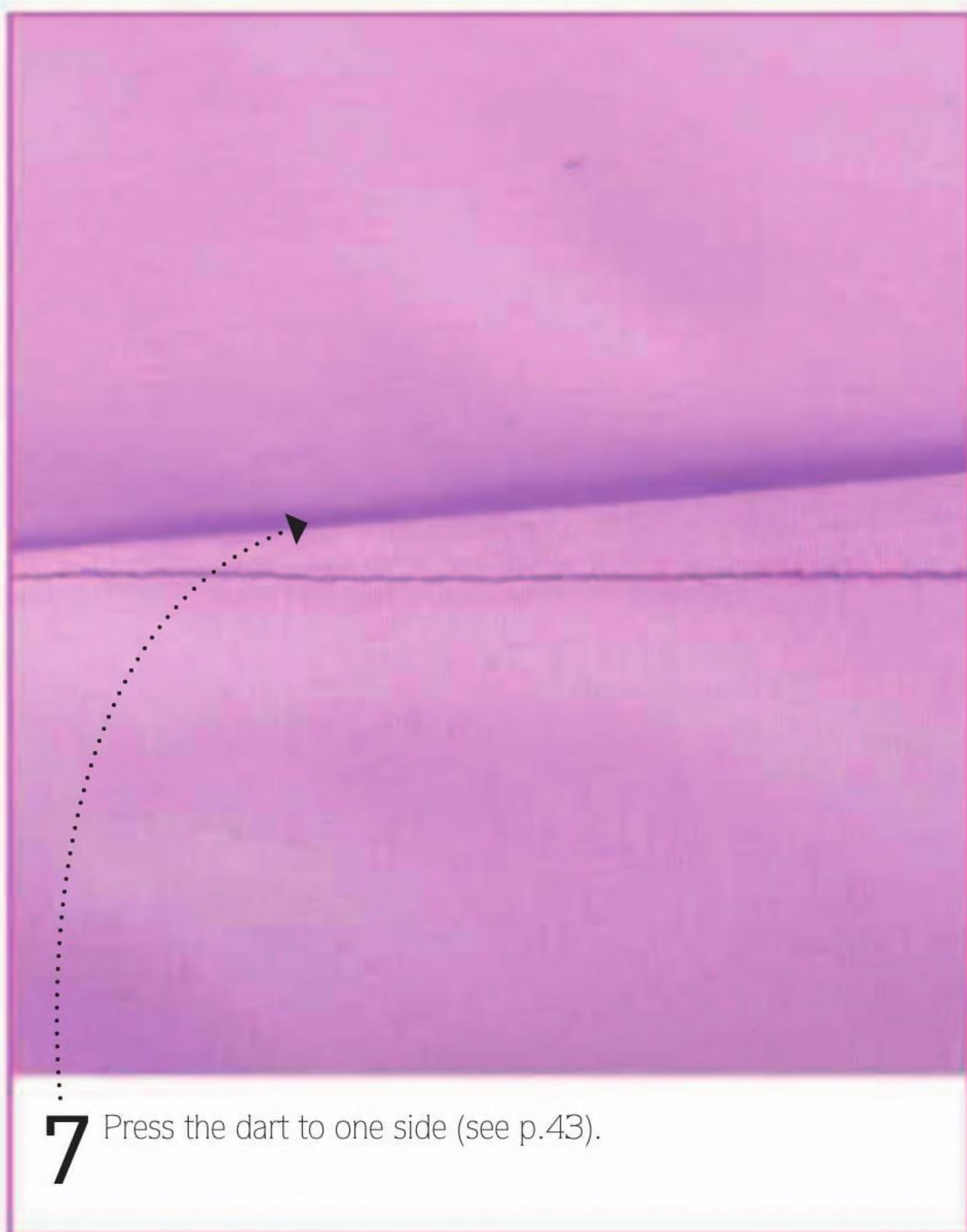




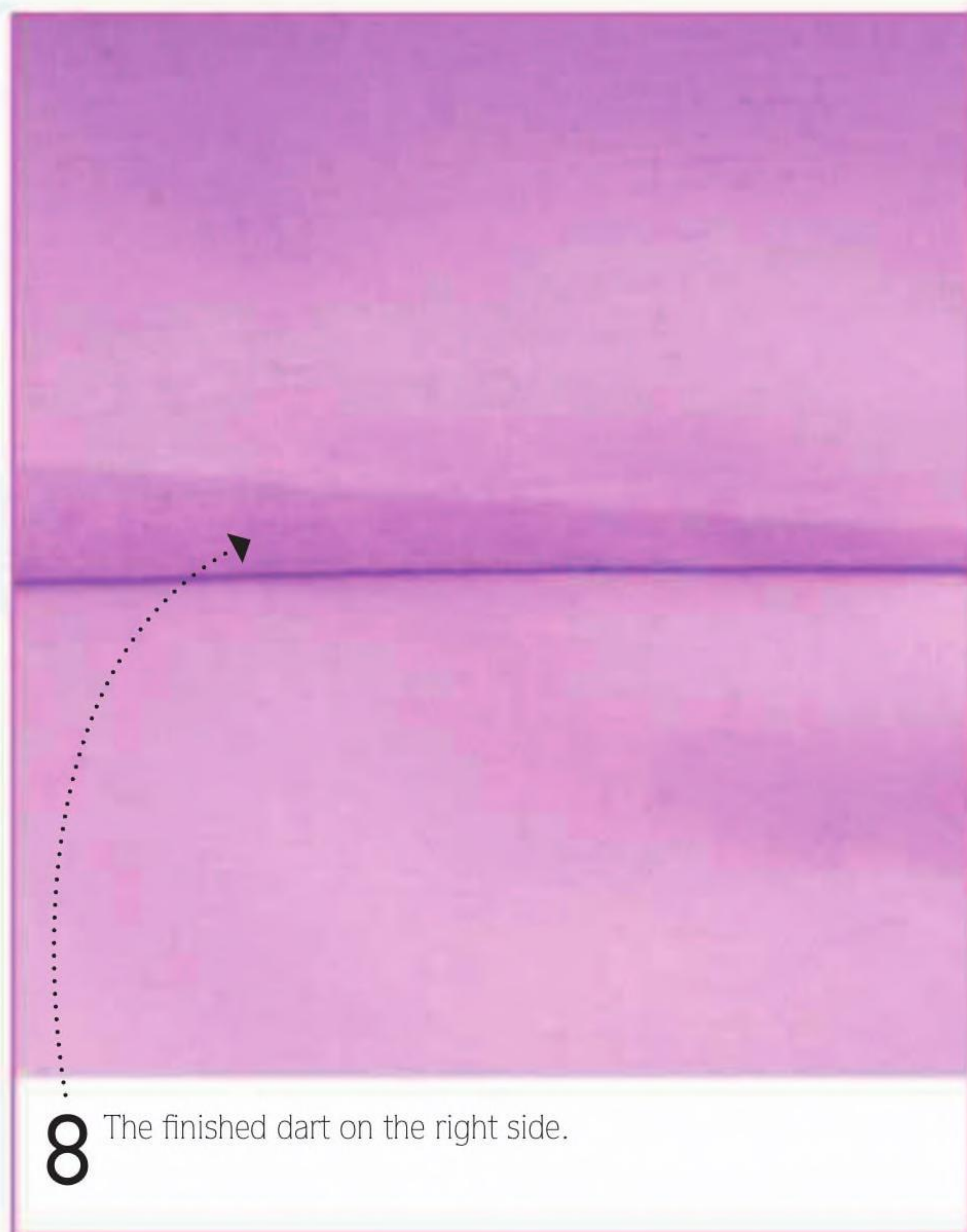
**6** Sew the machine threads back into the seam line of the dart to secure them.



**7** Press the dart to one side (see p.43).



**8** The finished dart on the right side.

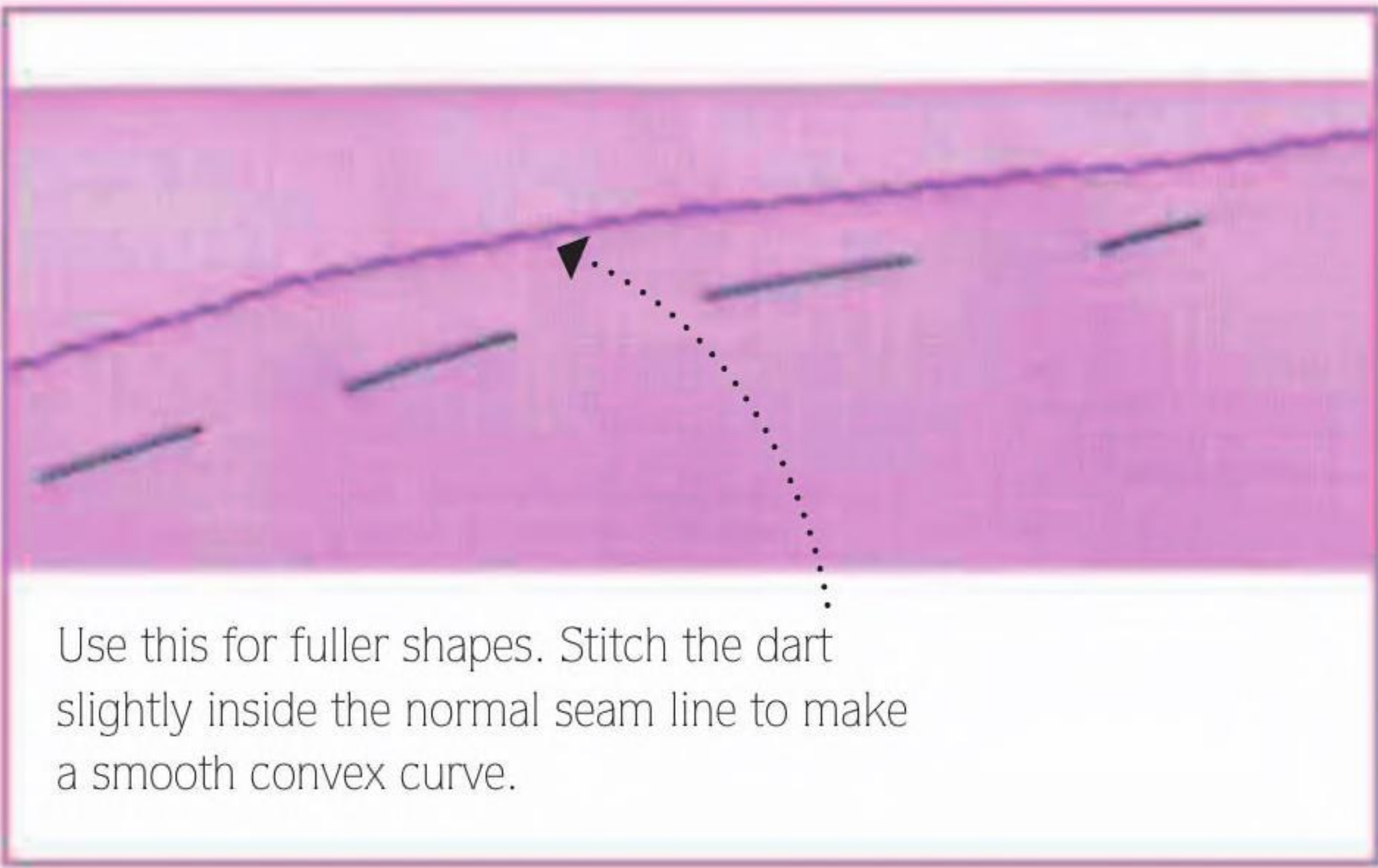




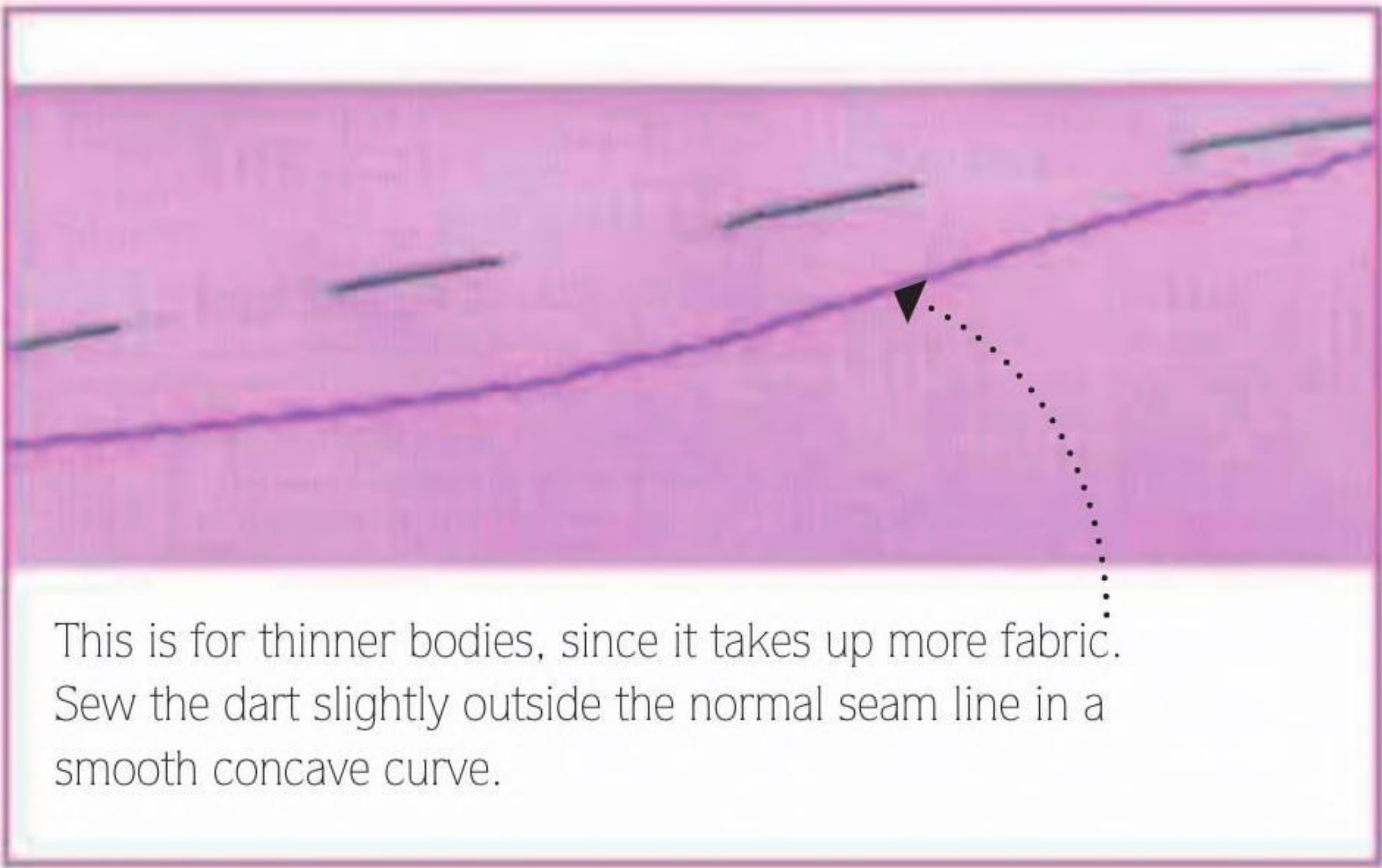
# Shaping darts to fit

Our bodies have curves, and the straight line of the dart may not sit closely enough to our own personal shape. The dart can be sewn slightly concave or convex so it follows our contours. Do not curve the dart by more than 1/8in (3mm) from the straight line.

## CONVEX DART

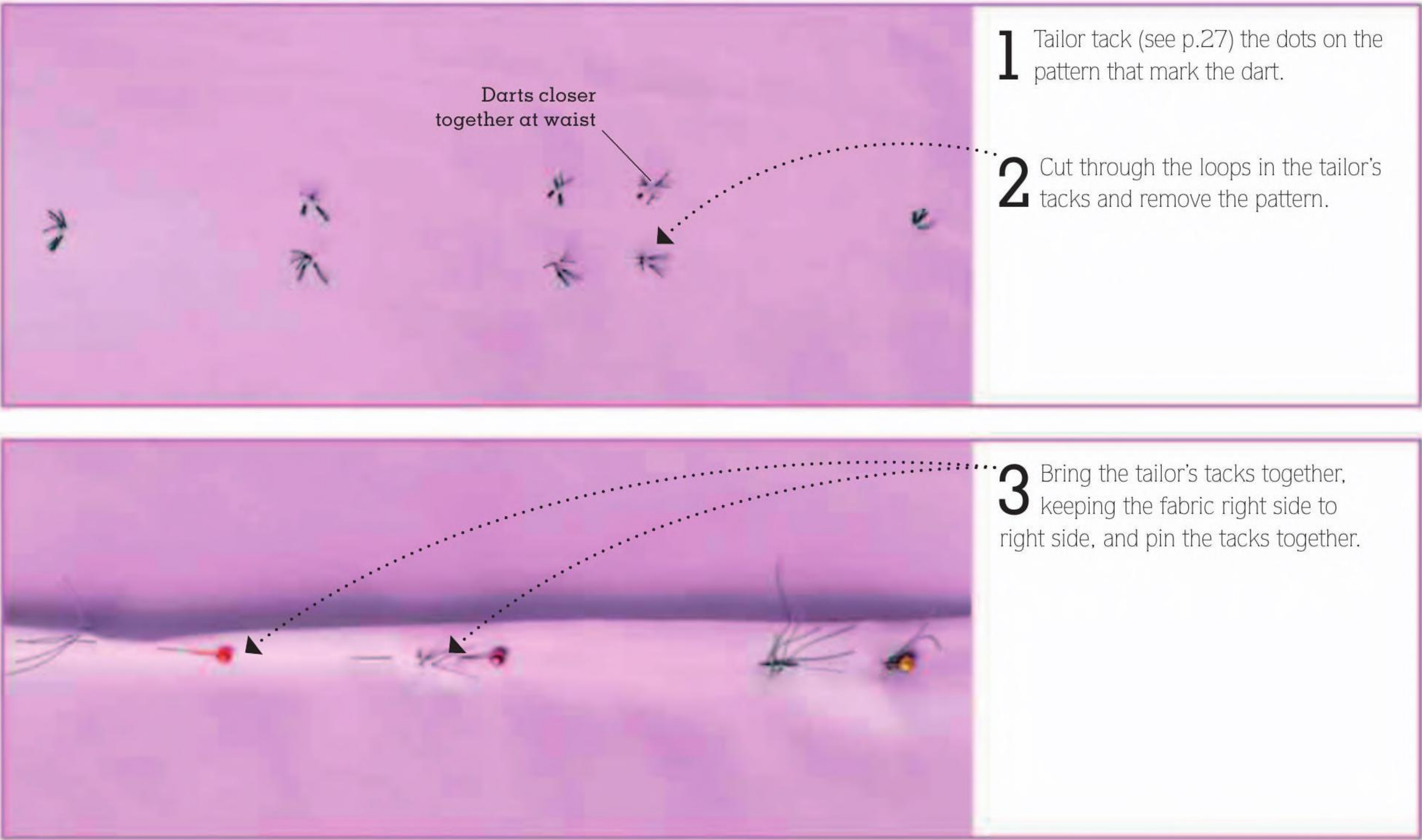


## CONCAVE DART

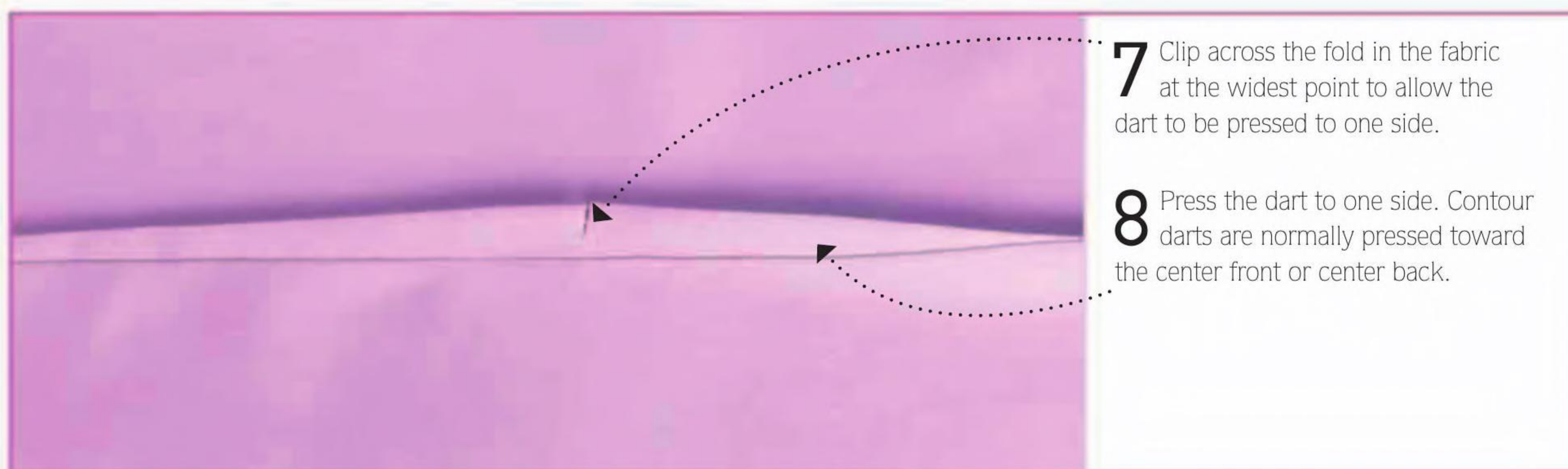
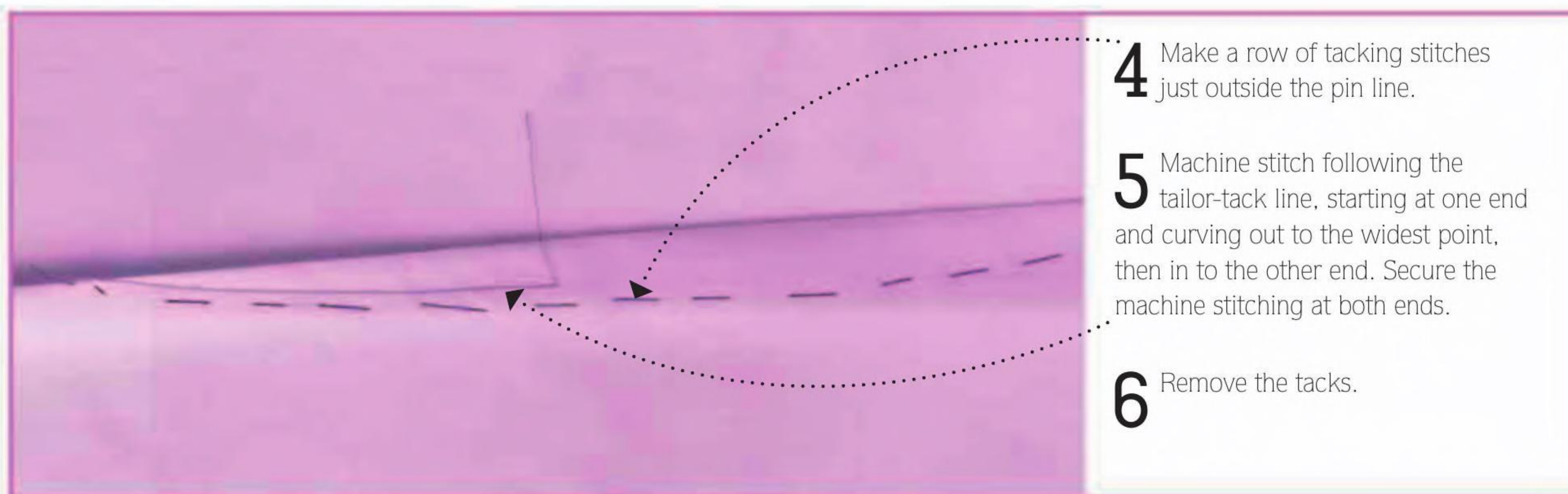


# Fish-eye, contour, or double-pointed dart

This type of dart is like two darts joined together at their wide ends. It is used to give shape at the waist of a dress. It will contour the fabric from the bust into the waist and then from the waist out toward the hip.

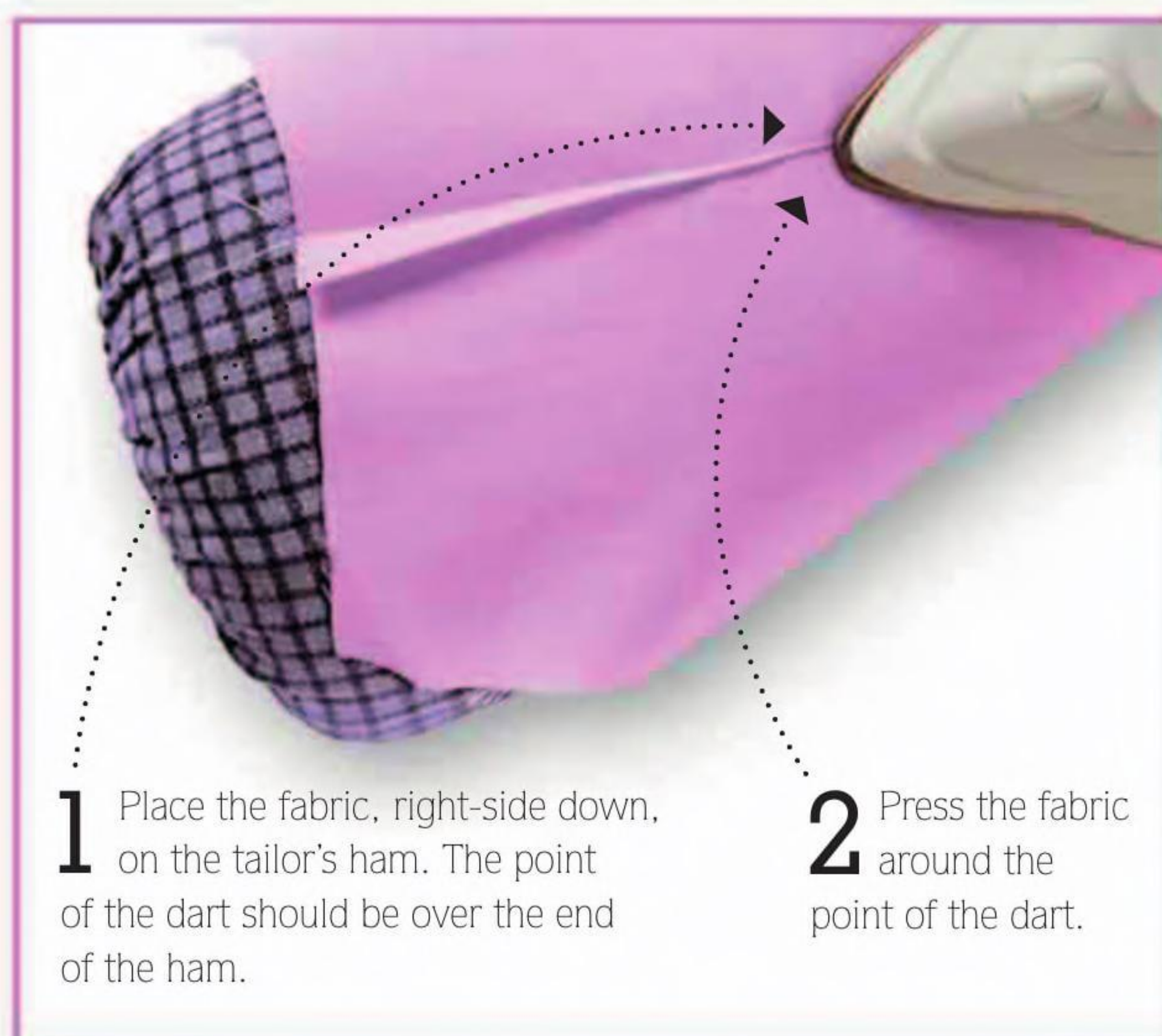






## Pressing a dart

If a dart is pressed incorrectly it can spoil the look of a garment. For successful pressing you will need a tailor's ham and a steam iron on a steam setting. A pressing cloth may be required for delicate fabrics such as silk, satin, and chiffon, and for lining fabrics.



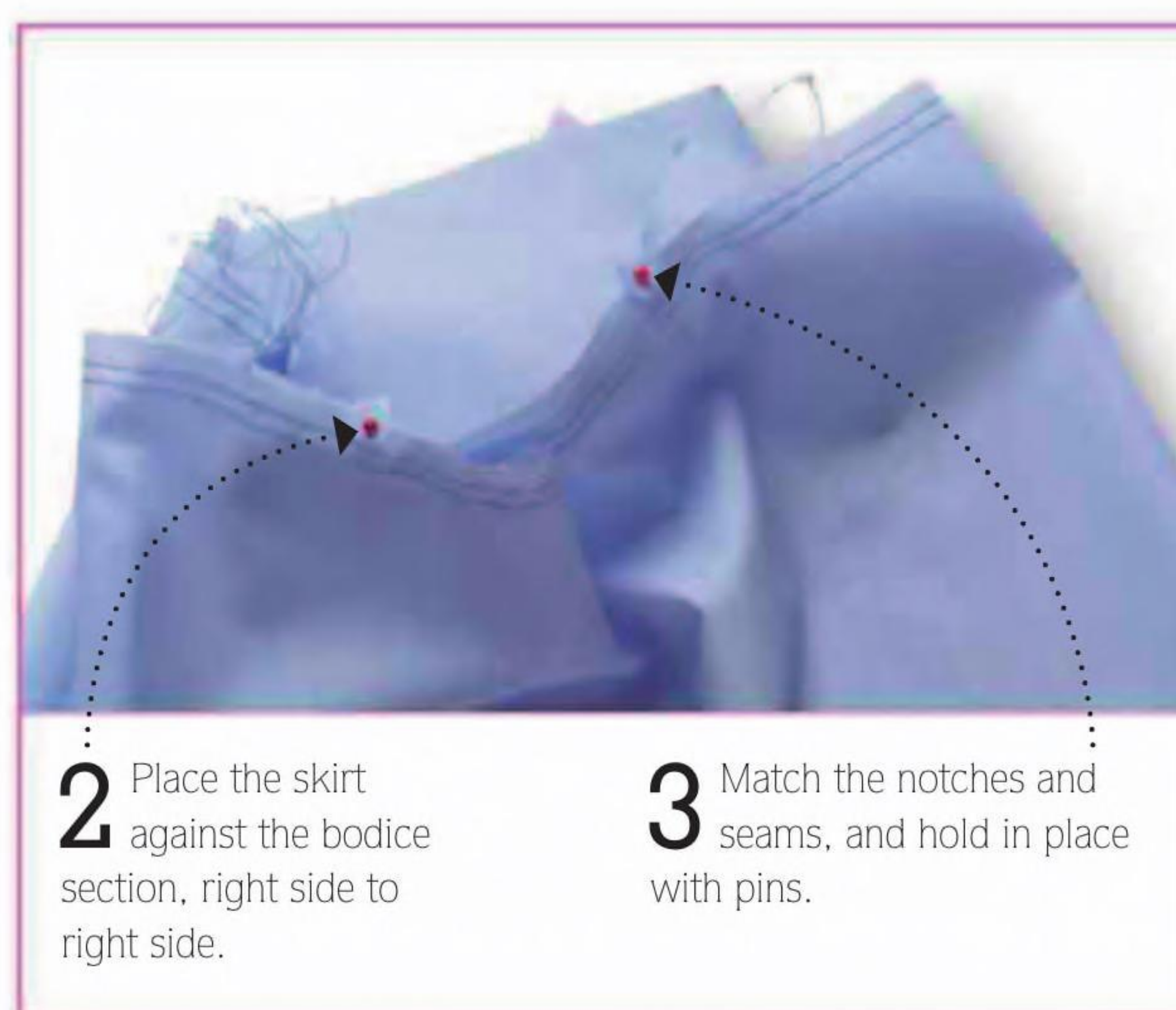


# Gathers

Gathers are an easy way to draw up a piece of larger fabric so that it will fit onto a smaller piece of fabric. They often appear at waistlines or yoke lines. The gather stitch is inserted after the major seams have been constructed. Gathers are best worked on the sewing machine using the longest available stitch length. On the majority of fabrics, two rows of gather stitches are required, but for very heavy fabrics it is advisable to have three rows. Try to stitch the rows so that the stitches line up under one another.

## Making and fitting gathers

Once all the main seams have been sewn, sew the two rows of gathers so that the stitches are inside the seam allowance. This should prevent the need to remove them because doing so after they have been pulled up can damage the fabric. In the example below, we attach a skirt to a bodice.







**5** Secure the threads at one end to prevent the stitches from pulling out.

**6** Even out the gathers and pin.



**7** When all the gathers are in place, use a standard machine stitch to sew a  $\frac{5}{8}$ in- (1.5cm-) wide seam.

**8** Sew with the gathers uppermost and keep pulling them to the side to stop them from creasing up.



**9** Turn the bodice of the garment inside. Press the seam carefully to keep from creasing the gathers.



**10** Neaten the seam by sewing both edges together. Use either a zigzag stitch or a 3-thread serger stitch.

**11** Press the seam up toward the bodice.





# Interfacings

An interfacing may be non-fusible (sew-in) or fusible and is only attached to certain parts of a garment. Parts that are normally interfaced include the collar, cuffs, facings, and waistbands.

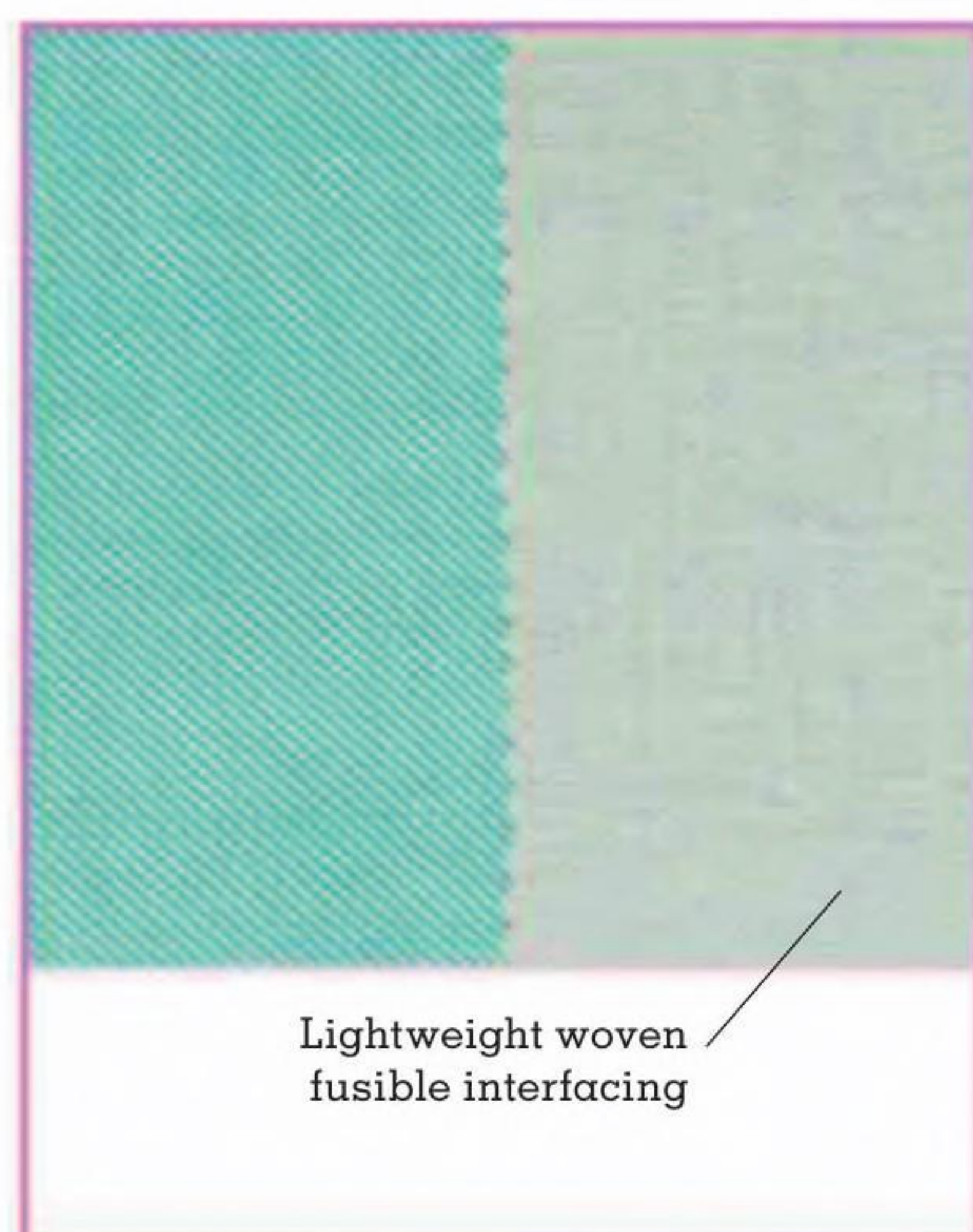
## Non-fusible interfacings

All of these interfacings need to be basted to the main fabric around the edges prior to construction of the work or seam neatening.



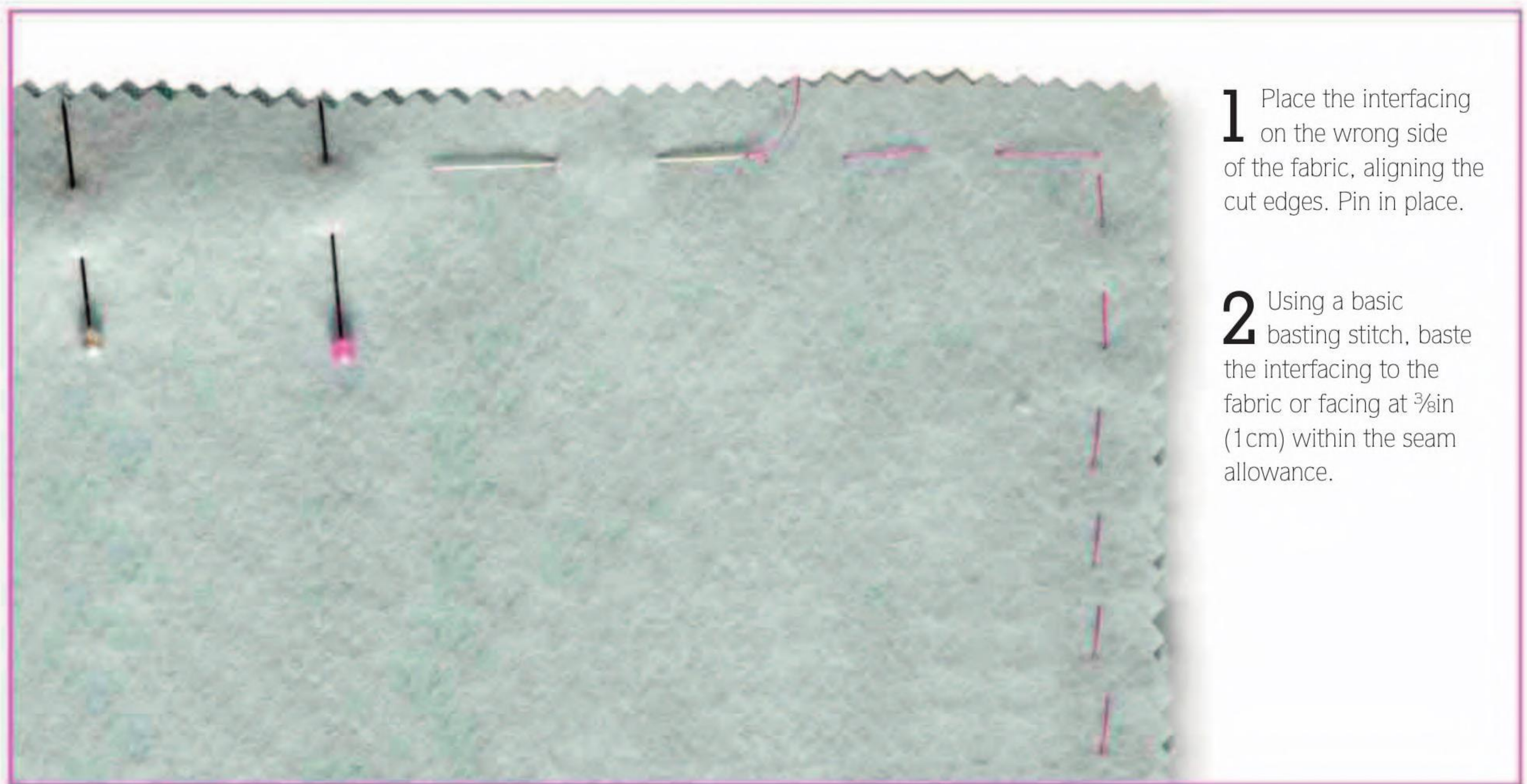
## Fusible interfacings

A fusible interfacing is used in the same areas as a sew-in interfacing. To prevent the fusible interfacing from showing on the right side of the work, use pinking shears on the edge of the interfacing.





## How to apply a non-fusible interfacing



**1** Place the interfacing on the wrong side of the fabric, aligning the cut edges. Pin in place.

**2** Using a basic basting stitch, baste the interfacing to the fabric or facing at  $\frac{3}{8}$ in (1 cm) within the seam allowance.

## How to apply a fusible interfacing

**1** Place the fabric on the pressing surface, wrong side up, making sure it is straight and unwrinkled.

**2** Place the sticky side (this feels gritty) of the chosen interfacing on the fabric.

**3** Cover with a dry pressing cloth and spray the cloth with a fine mist of water.

**4** Place a steam iron, on a steam setting, on top of the pressing cloth.

**5** Leave the iron in place for at least 10 seconds before moving it to the next area of fabric.



**6** Check to see if the interfacing is fused to the fabric by rolling the fabric. If the interfacing is still loose in places, repeat the pressing process.

**7** When the fabric has cooled down, the fusing process will be complete. Then pin the pattern back on to the fabric and transfer the pattern markings as required.





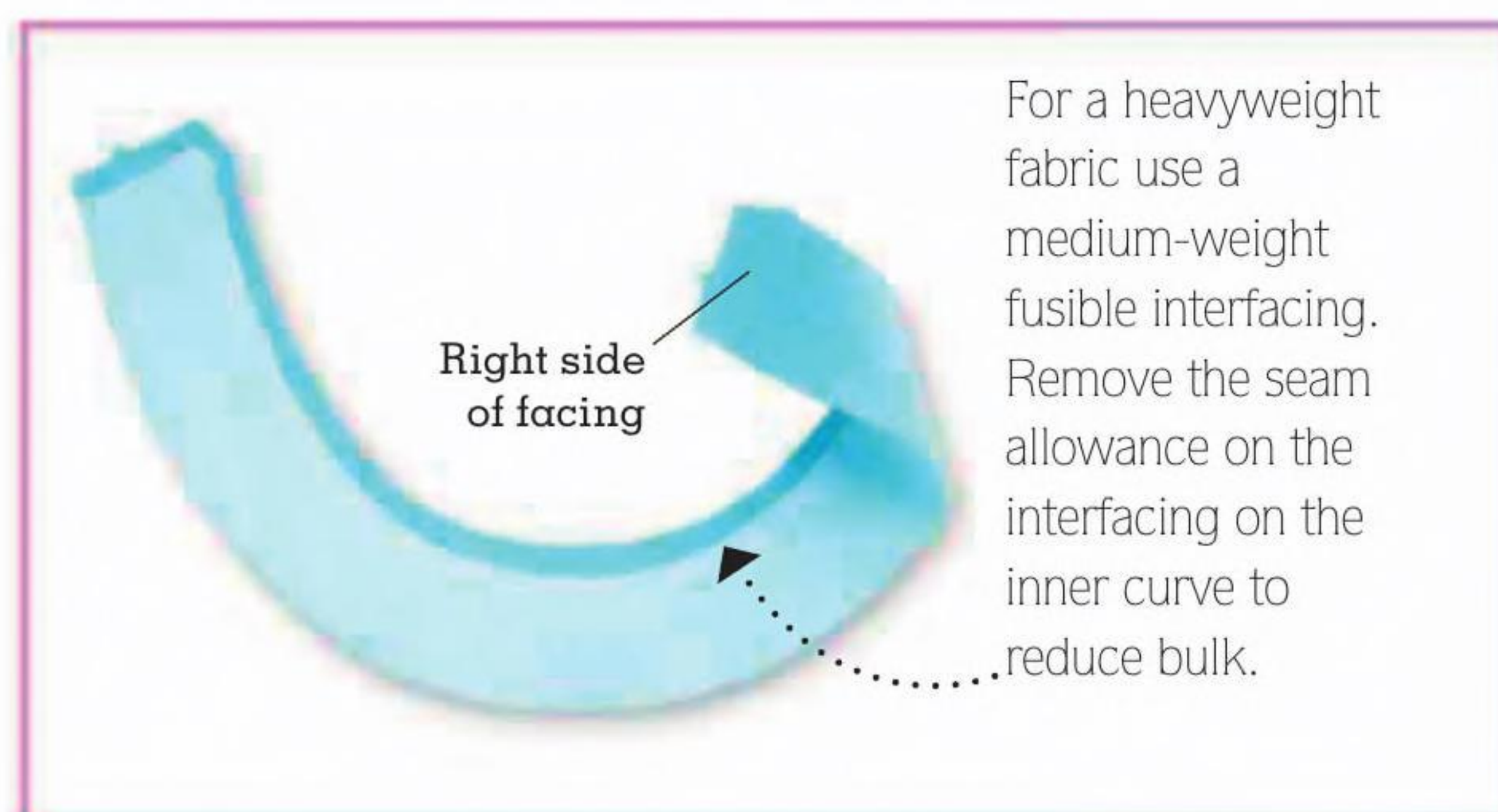
# Facings

The simplest way to finish the neck or armhole of a garment is to apply a facing. The neckline can be any shape to have a facing applied, from a curve to a square to a V, and many more. Some facings and necklines can add interest to the center back or center front of a garment.

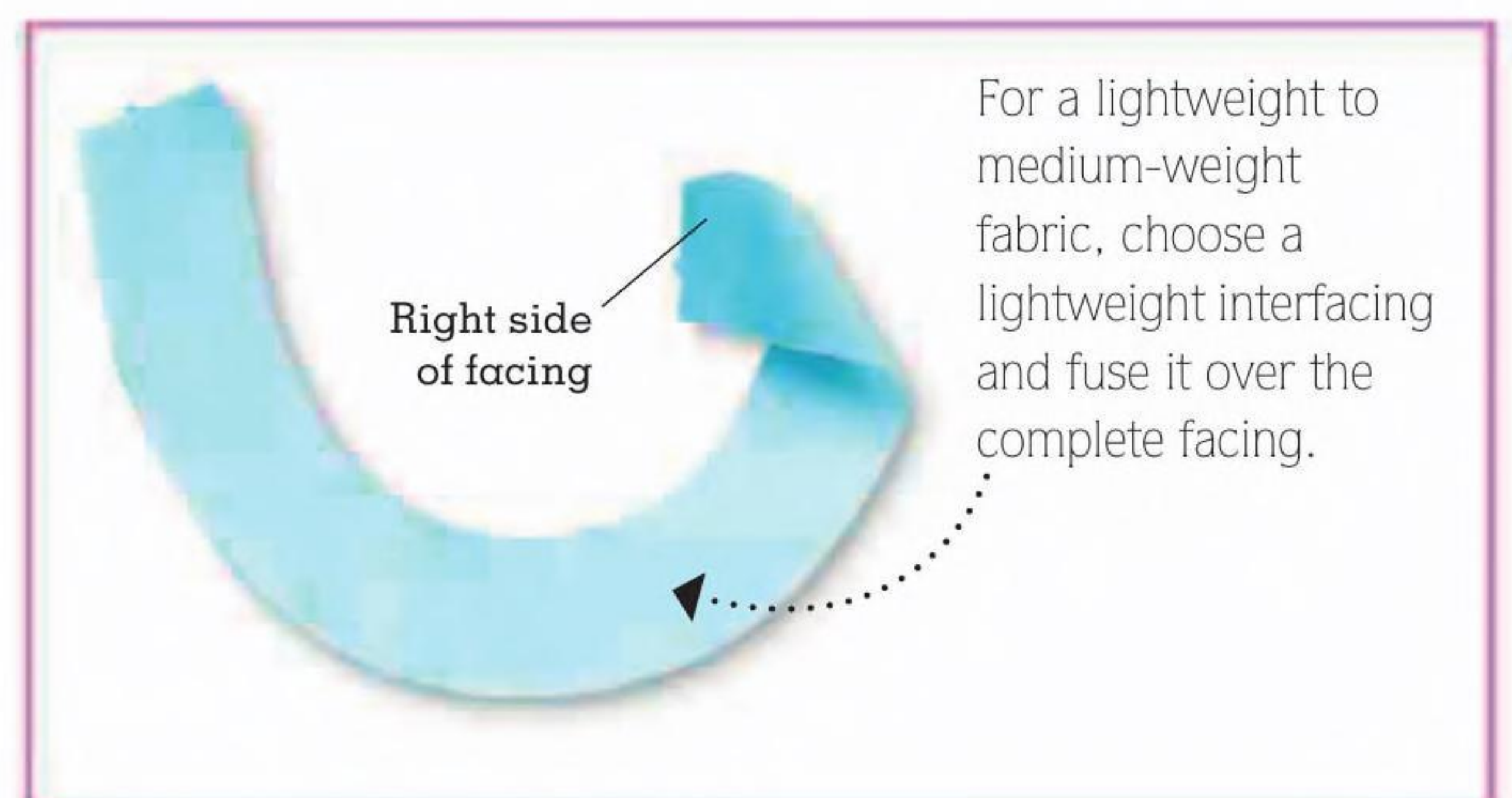
## Applying interfacing to a facing

All facings require interfacing. The interfacing is to give structure to the facing and to hold it in shape. A fusible interfacing is the best choice and should be cut on the same grain as the facing. Choose an interfacing that is lighter in weight than the main fabric.

### INTERFACING FOR HEAVY FABRIC

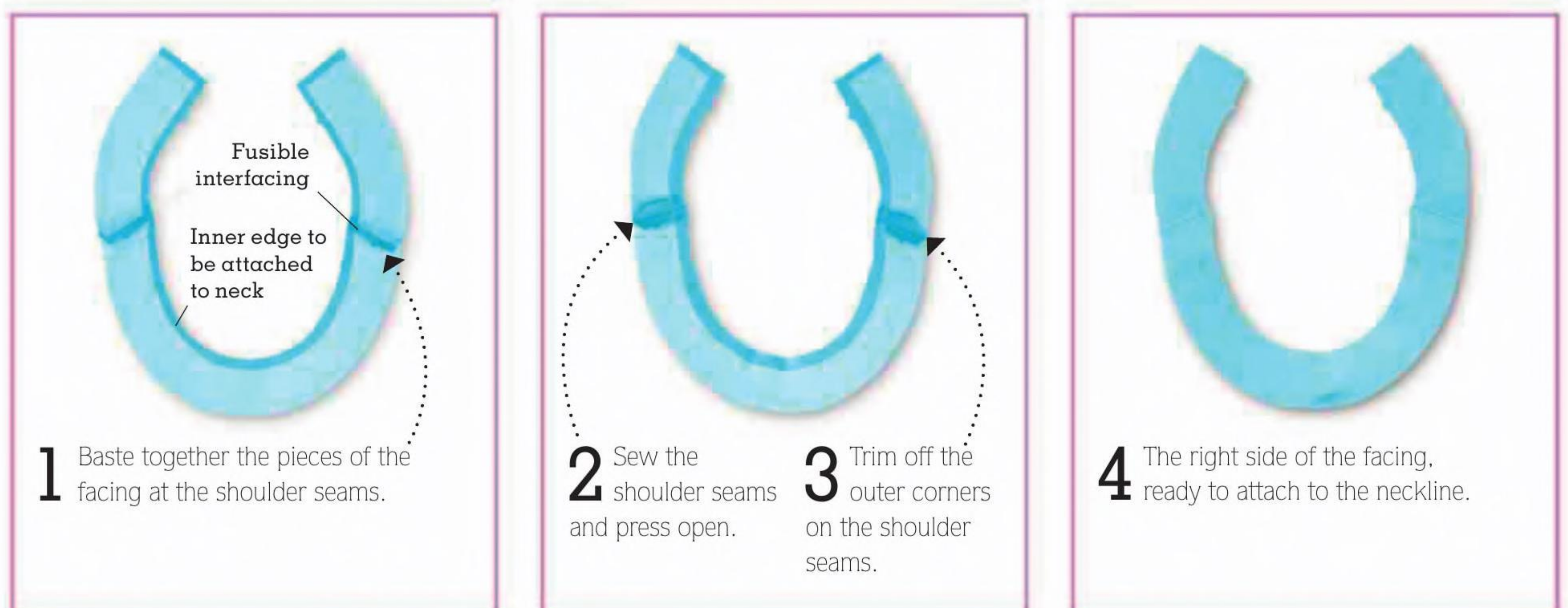


### INTERFACING FOR LIGHT FABRIC



## Construction of a facing

The facing may be in two or three pieces to fit around a neck or armhole edge. The facing sections need to be joined together prior to being attached. The photographs here show an interfaced neck facing in three pieces.

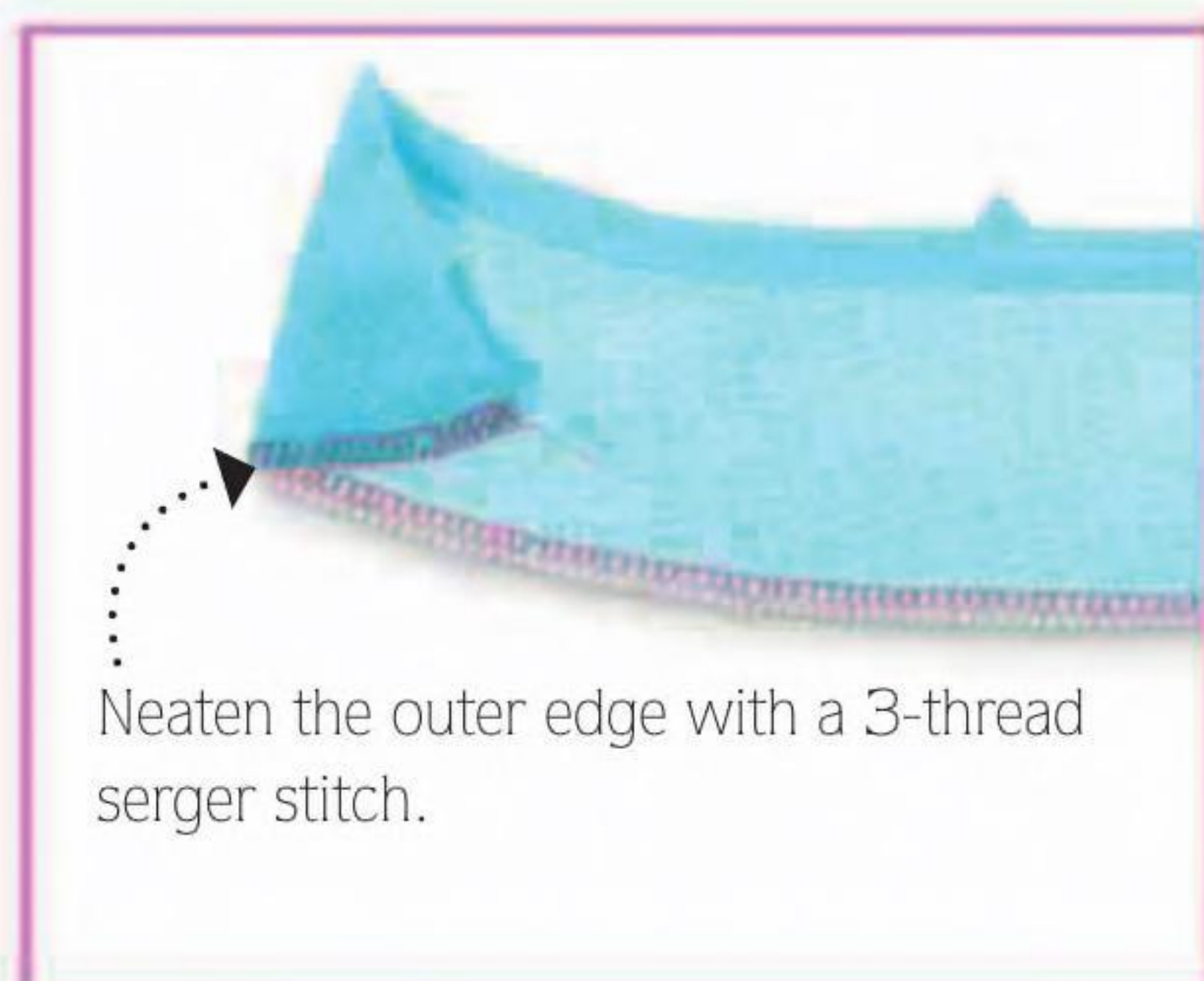




## Neatening the edge of a facing

The following techniques are popular alternative ways to neaten the edge of a facing. The one you choose depends upon the garment being made and the fabric used.

### SERGED



### ZIGZAGGED



### PINKED

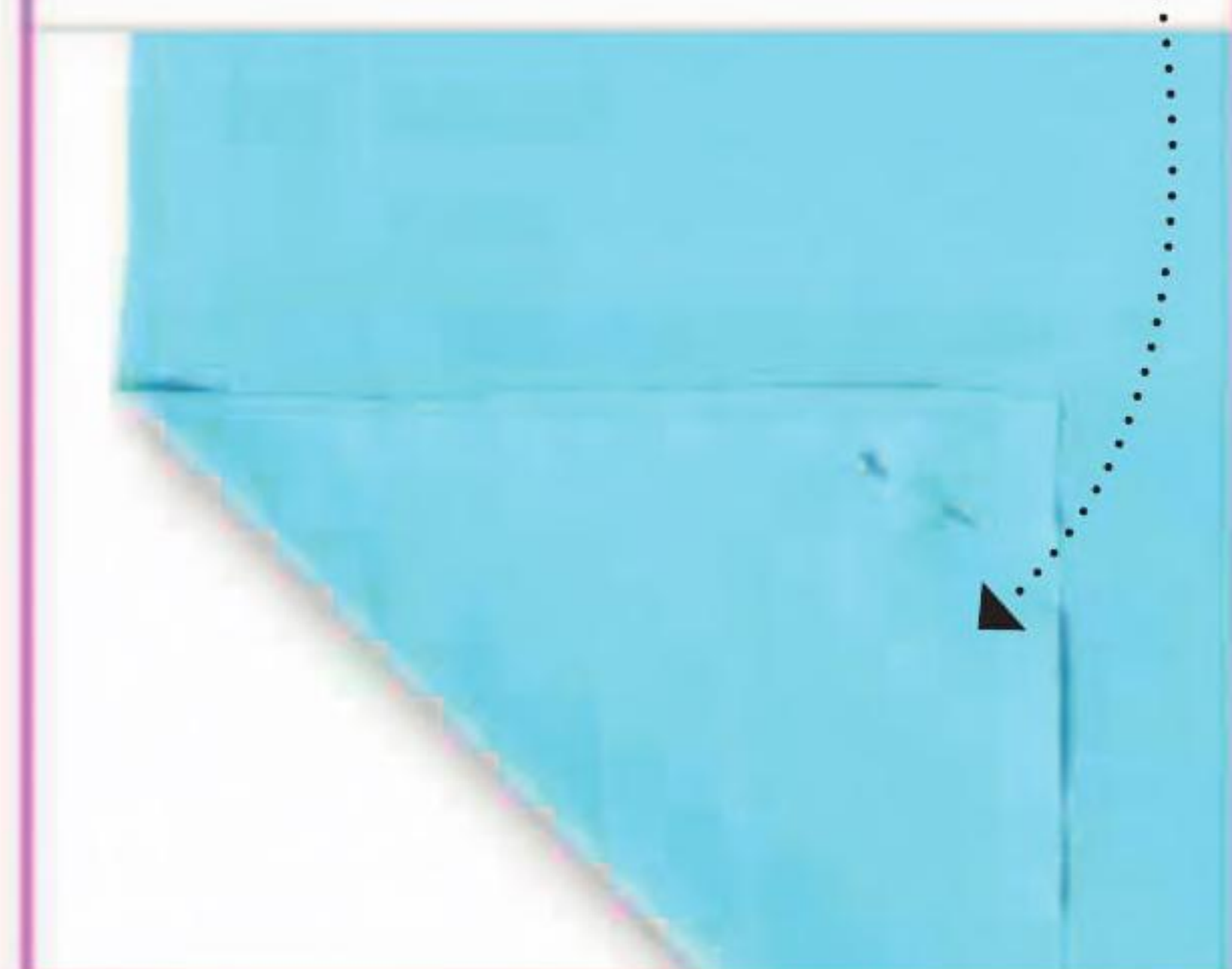


## Bias strips

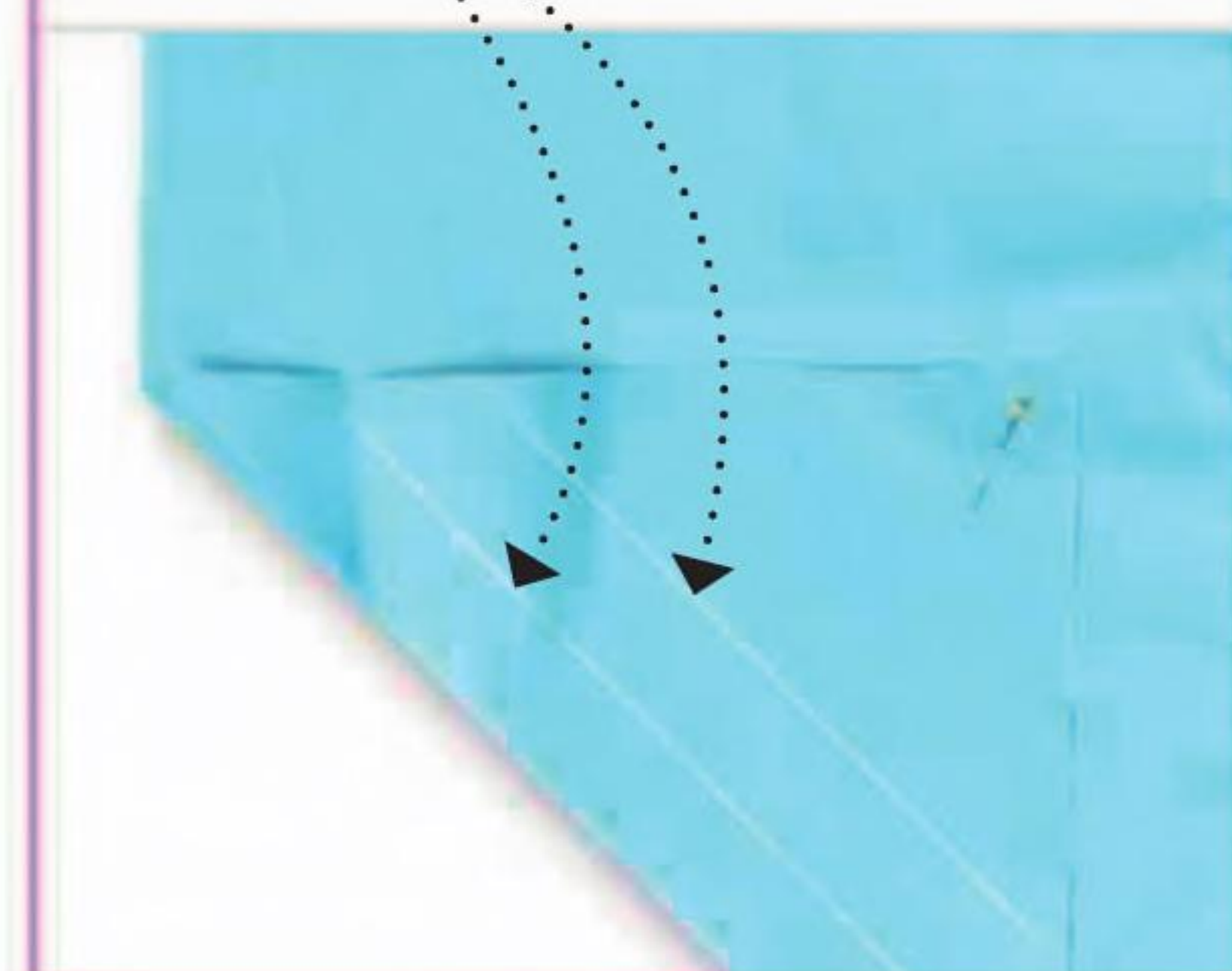
The outer edge of a facing will require neatening to prevent it from fraying, and there are several ways to do this. Binding the lower edge of a facing with a bias strip makes the garment a little more luxurious and can add a designer touch inside the garment. Alternatively, the edge can be sewn or pinked (see opposite).

### CUTTING BIAS STRIPS

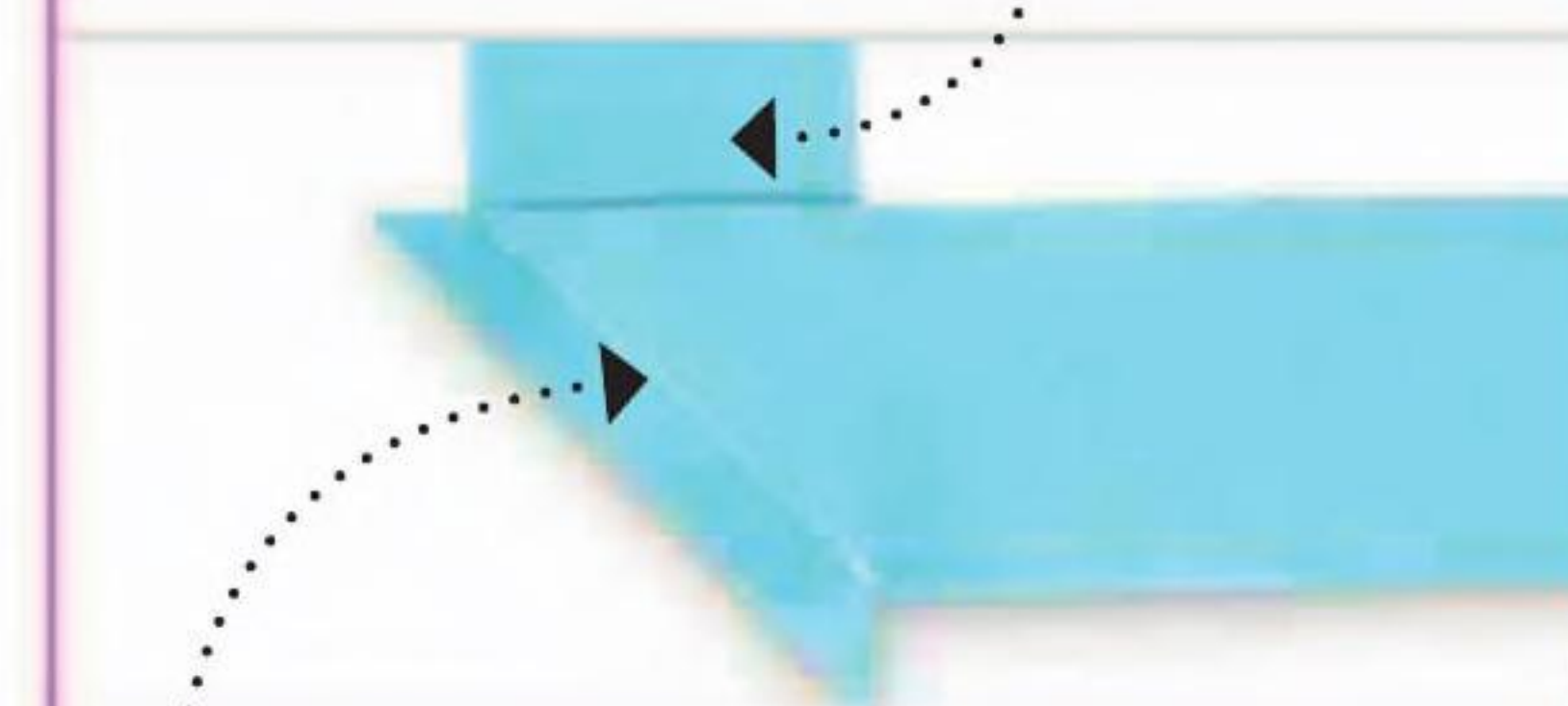
**1** Fold the fabric on to itself at 45 degrees so the selvedge edges are at right angles to each other. Pin in place.



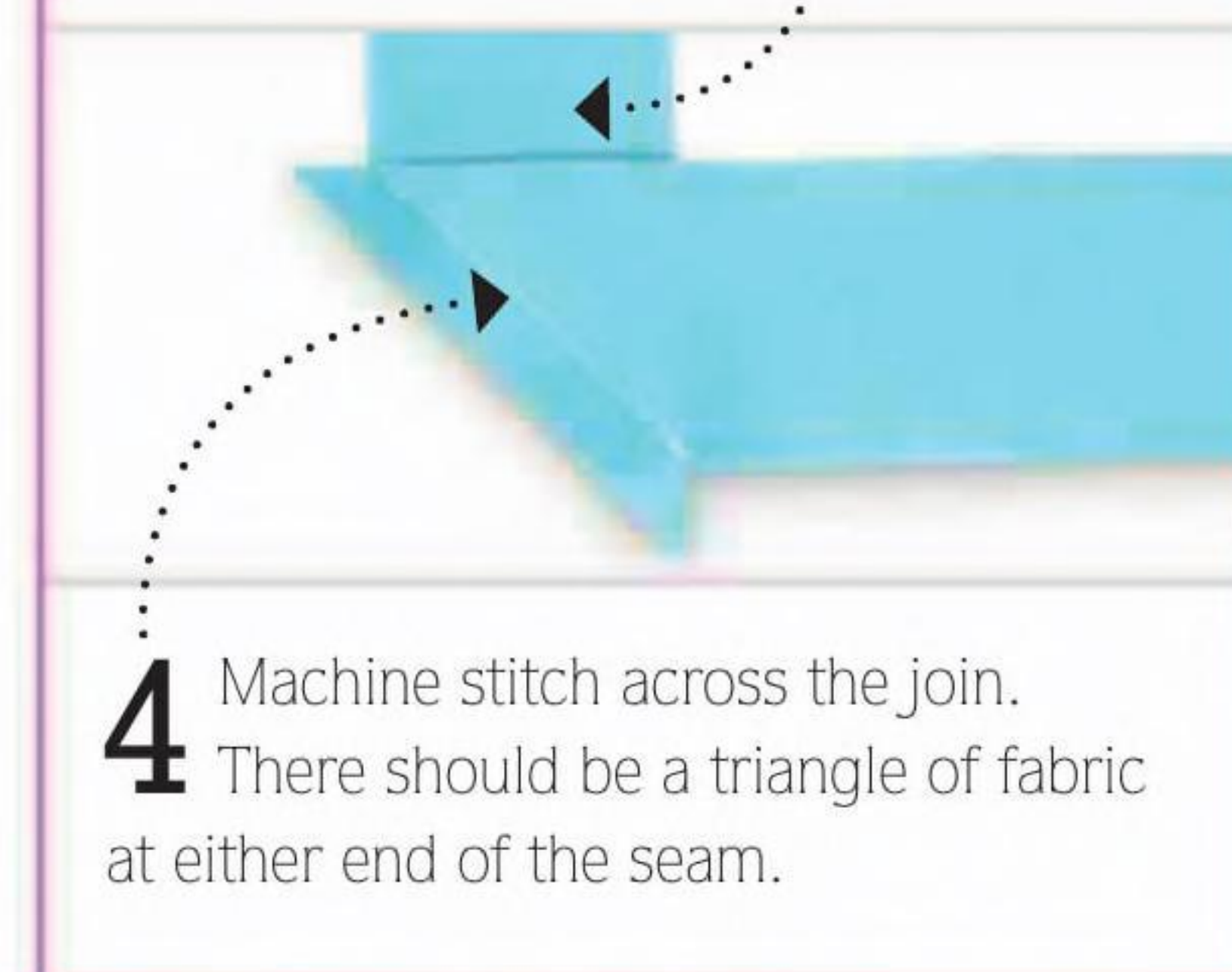
**2** Using tailor's chalk and a ruler, mark lines  $1\frac{1}{2}$ in (4cm) apart. Cut along these lines to make bias strips.



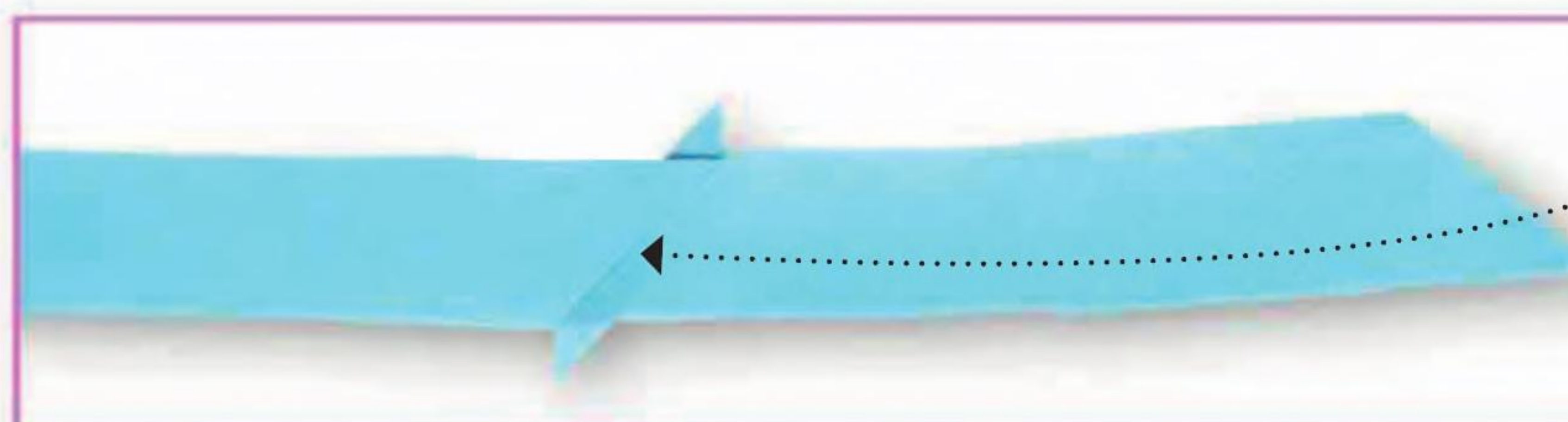
**3** Join the strips by placing them together right side to right side at 90 degrees to each other.



**4** Machine stitch across the join. There should be a triangle of fabric at either end of the seam.



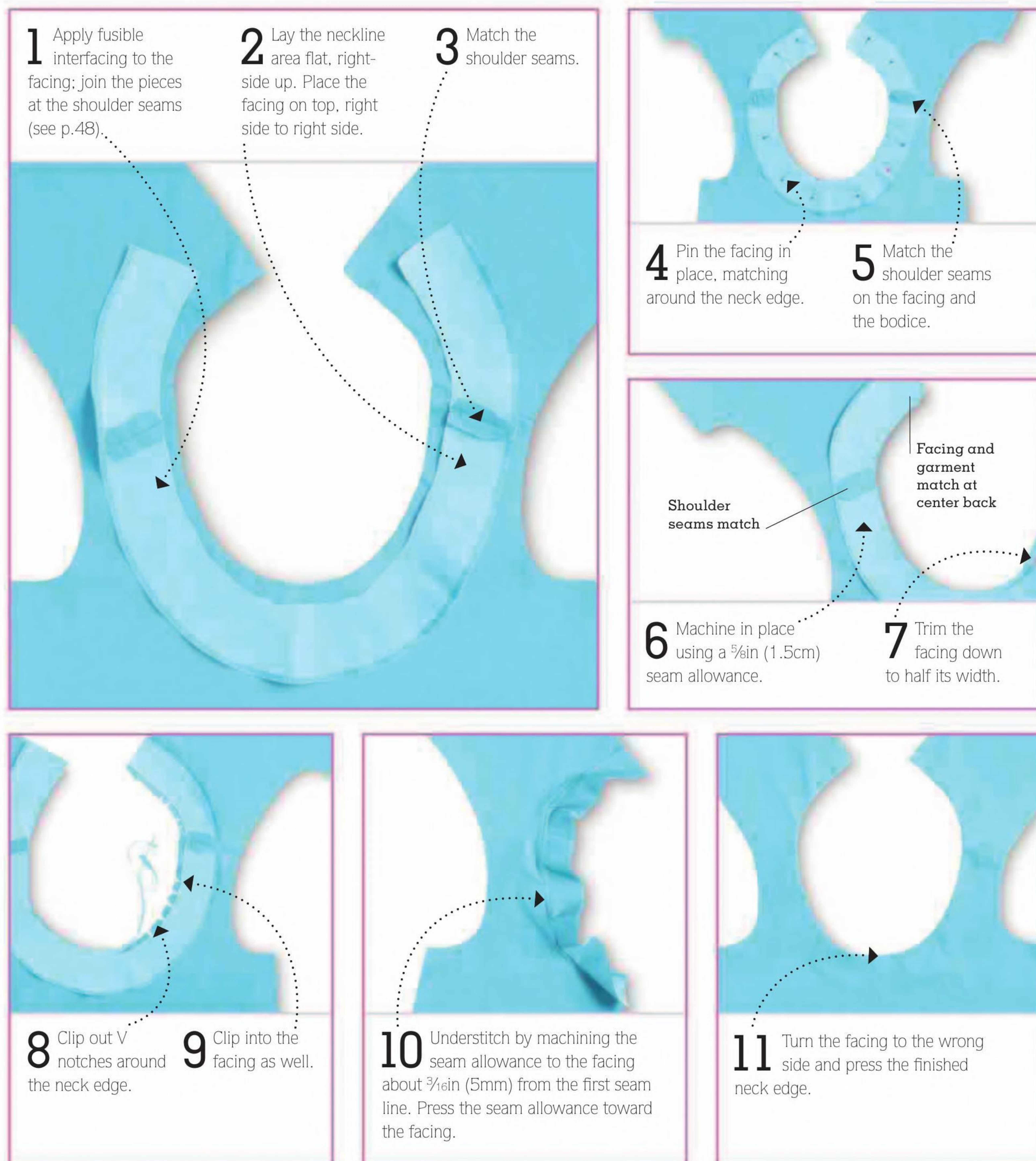
**5** Press the seam open. Press under the edges of the bias strip with the iron by running the bias strip through a 1 in (2.5cm) tape maker.





# Attaching a neck facing

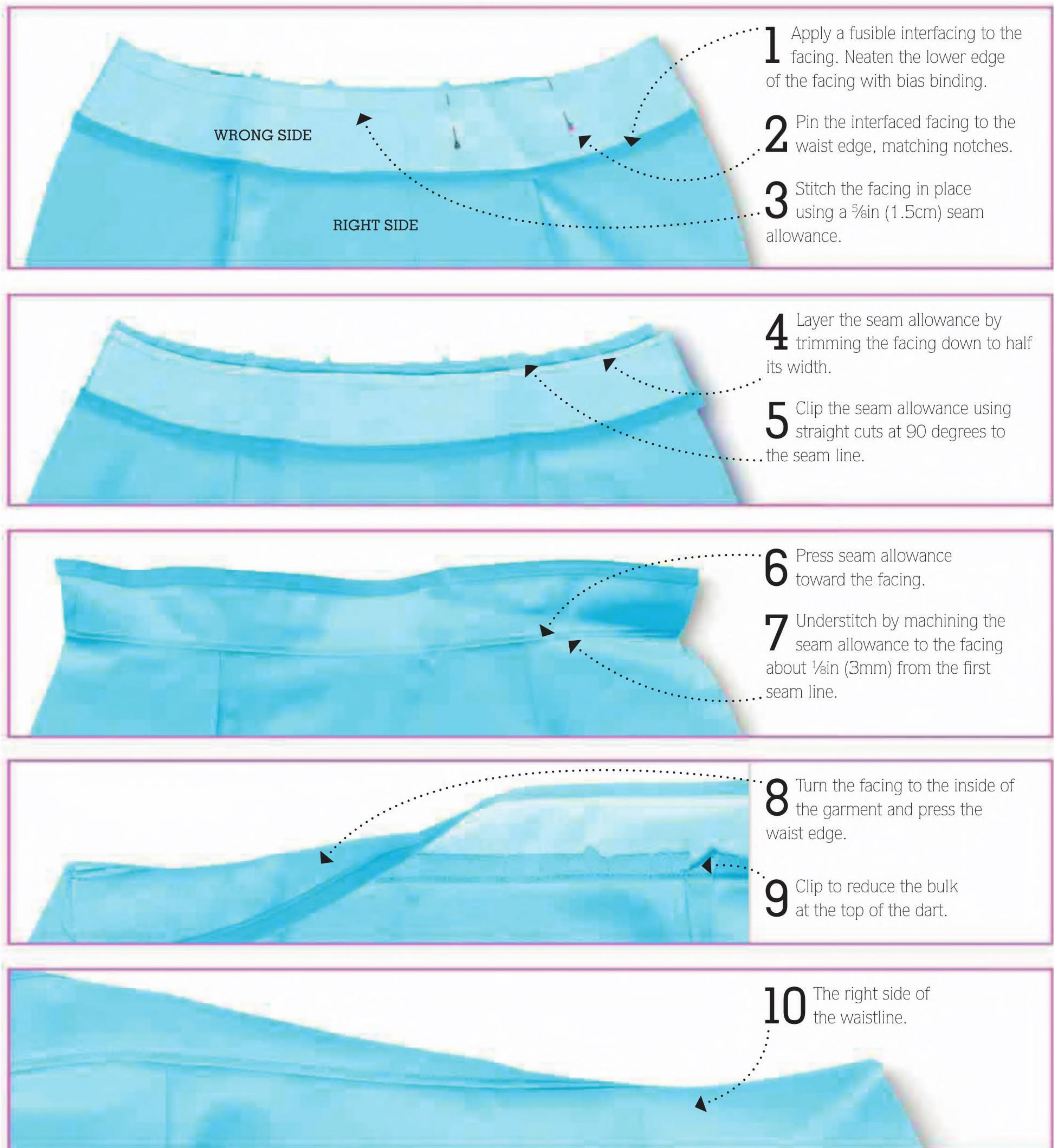
This versatile technique for attaching a neck facing applies to all shapes of neckline, from round to square to sweetheart.





## A waist with a facing

Many waistlines on skirts and pants are finished with a facing, which will follow the contours of the waist but will have had the dart shaping removed to make the facing smooth. A faced waistline always fits comfortably to the body. The facing is attached after all the main sections of the skirt or pants have been constructed.





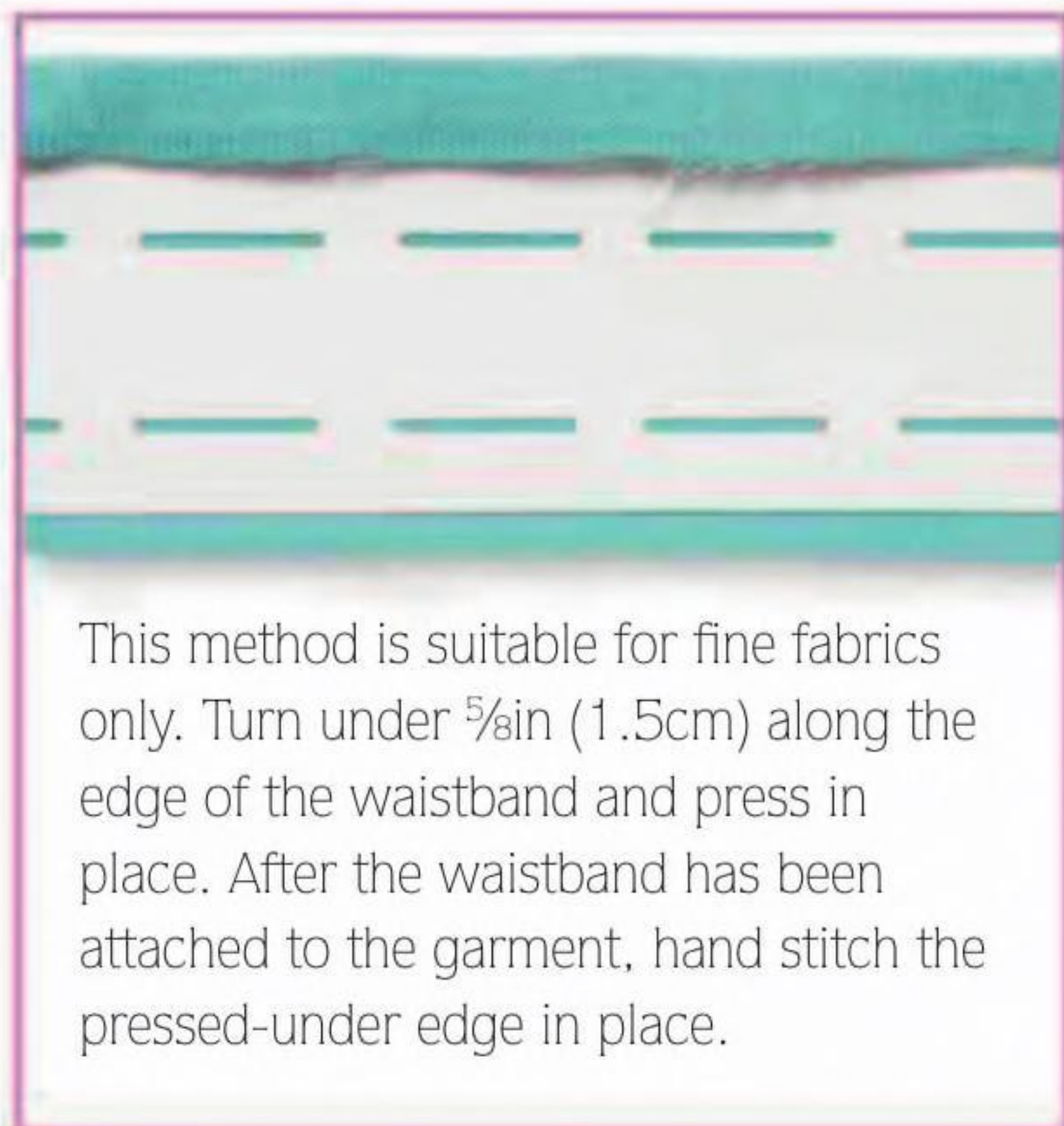
# Waistbands

A waistband is designed to fit snugly but not tightly at the waist. Whether it is shaped, straight, or slightly curved, it will be constructed and attached in a similar way. Every waistband will require a fusible interfacing (see p.47) to give it structure and support.

## Finishing the edge of the waistband

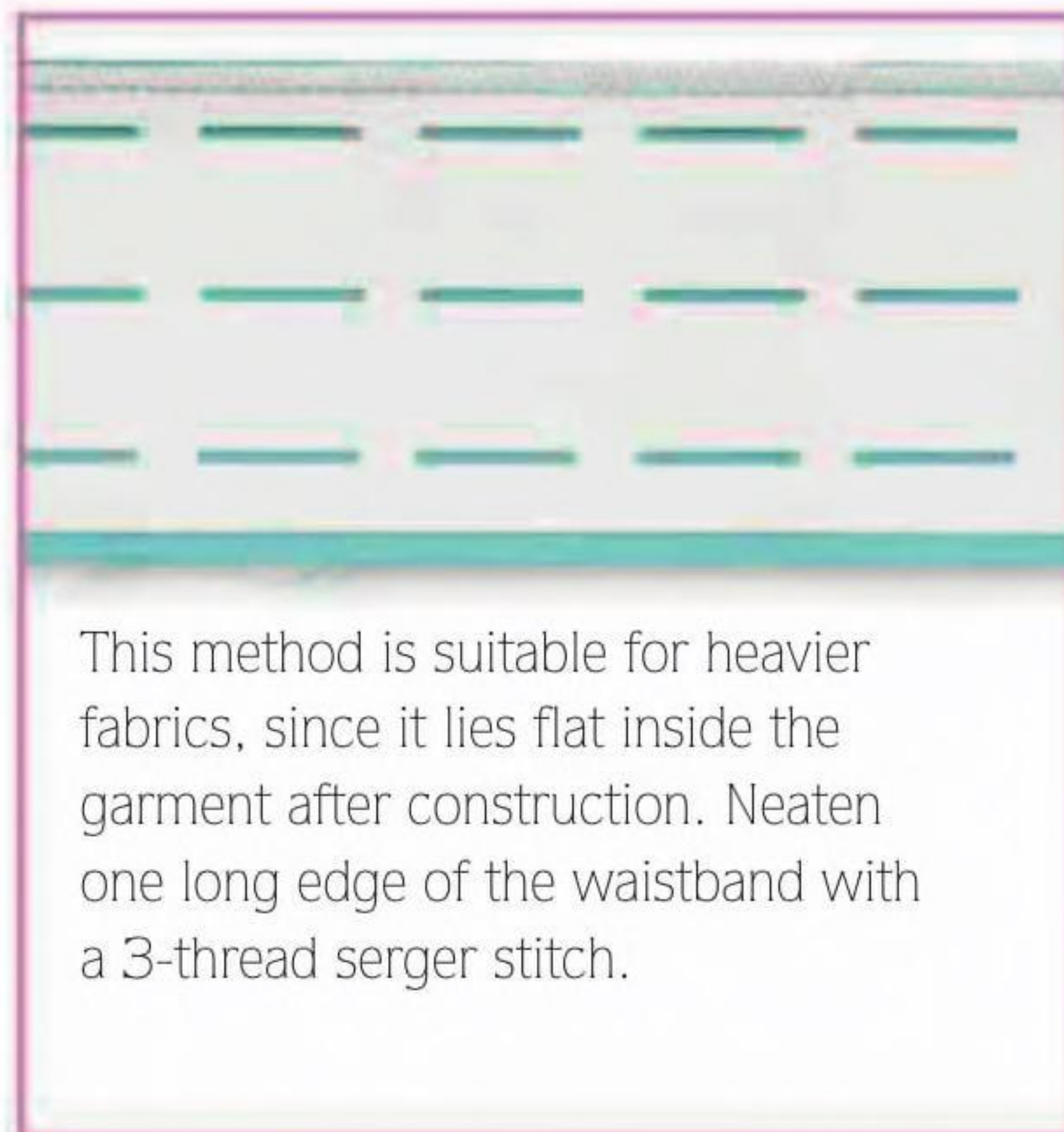
One long edge of the waistband will be sewn to the garment waist. The other edge will need to be finished, to prevent fraying and to reduce bulk inside.

### TURNING UNDER



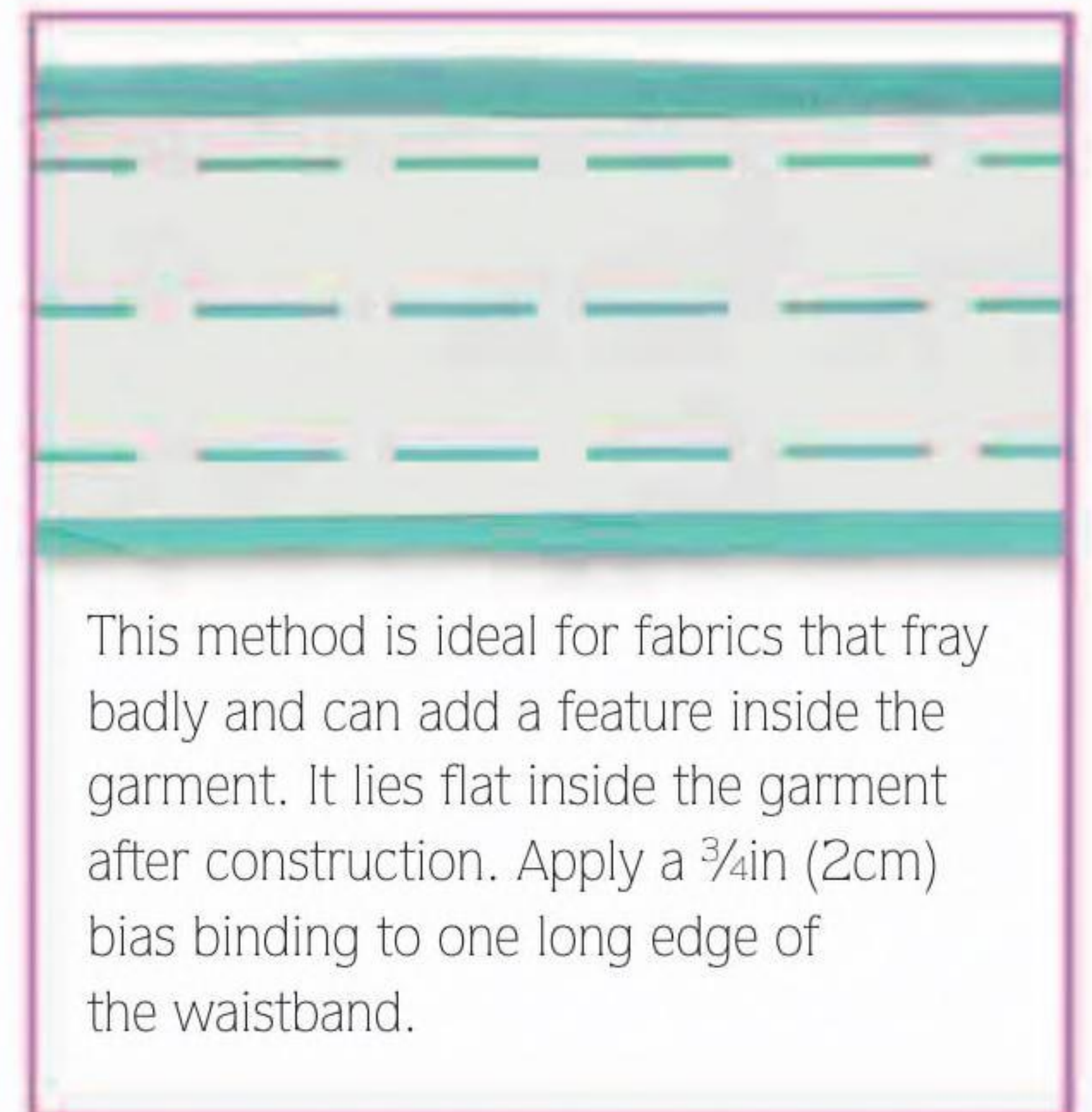
This method is suitable for fine fabrics only. Turn under  $\frac{5}{8}$ in (1.5cm) along the edge of the waistband and press in place. After the waistband has been attached to the garment, hand stitch the pressed-under edge in place.

### SERGER STITCHING



This method is suitable for heavier fabrics, since it lies flat inside the garment after construction. Neaten one long edge of the waistband with a 3-thread serger stitch.

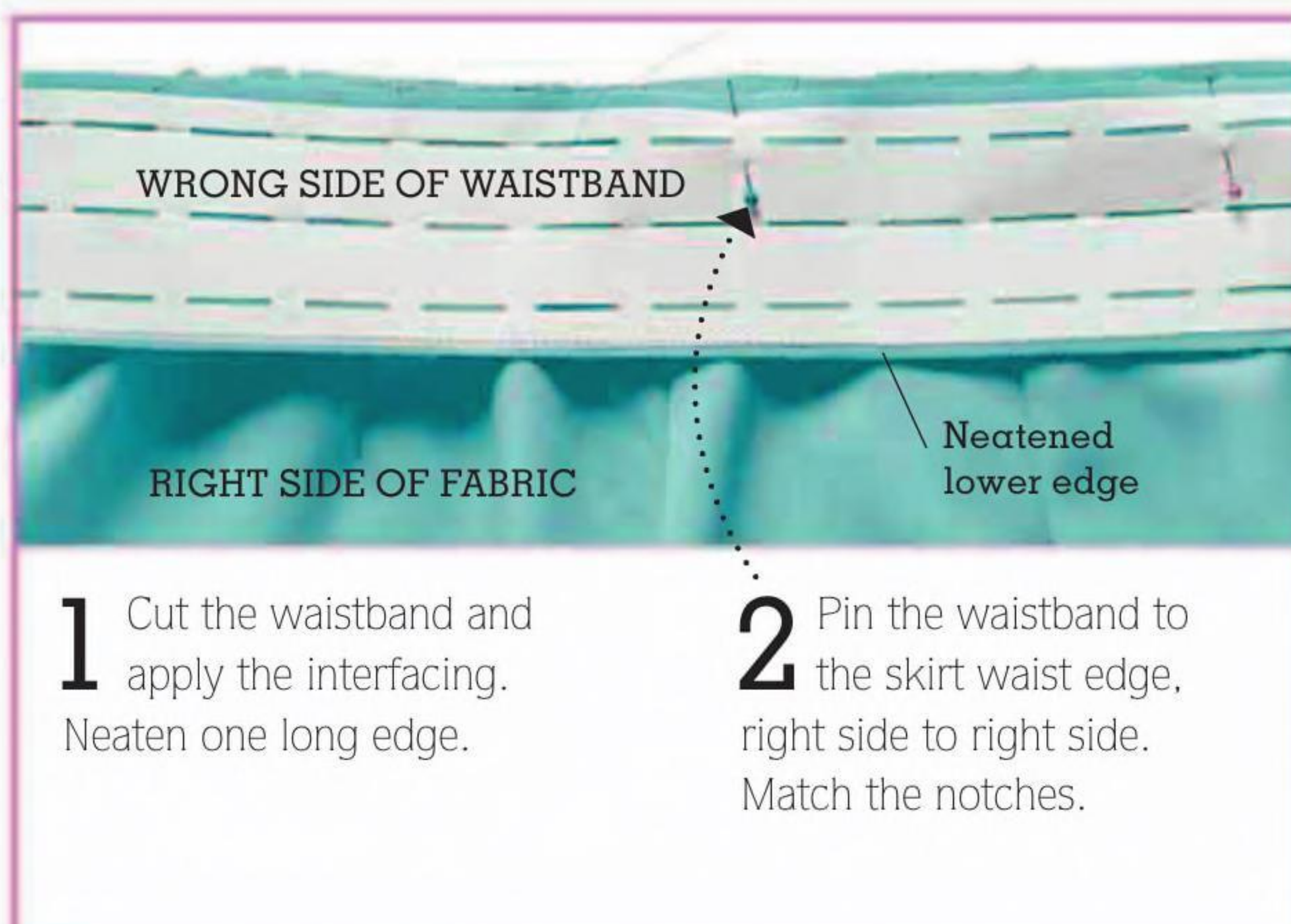
### BIAS BINDING



This method is ideal for fabrics that fray badly and can add a feature inside the garment. It lies flat inside the garment after construction. Apply a  $\frac{3}{4}$ in (2cm) bias binding to one long edge of the waistband.

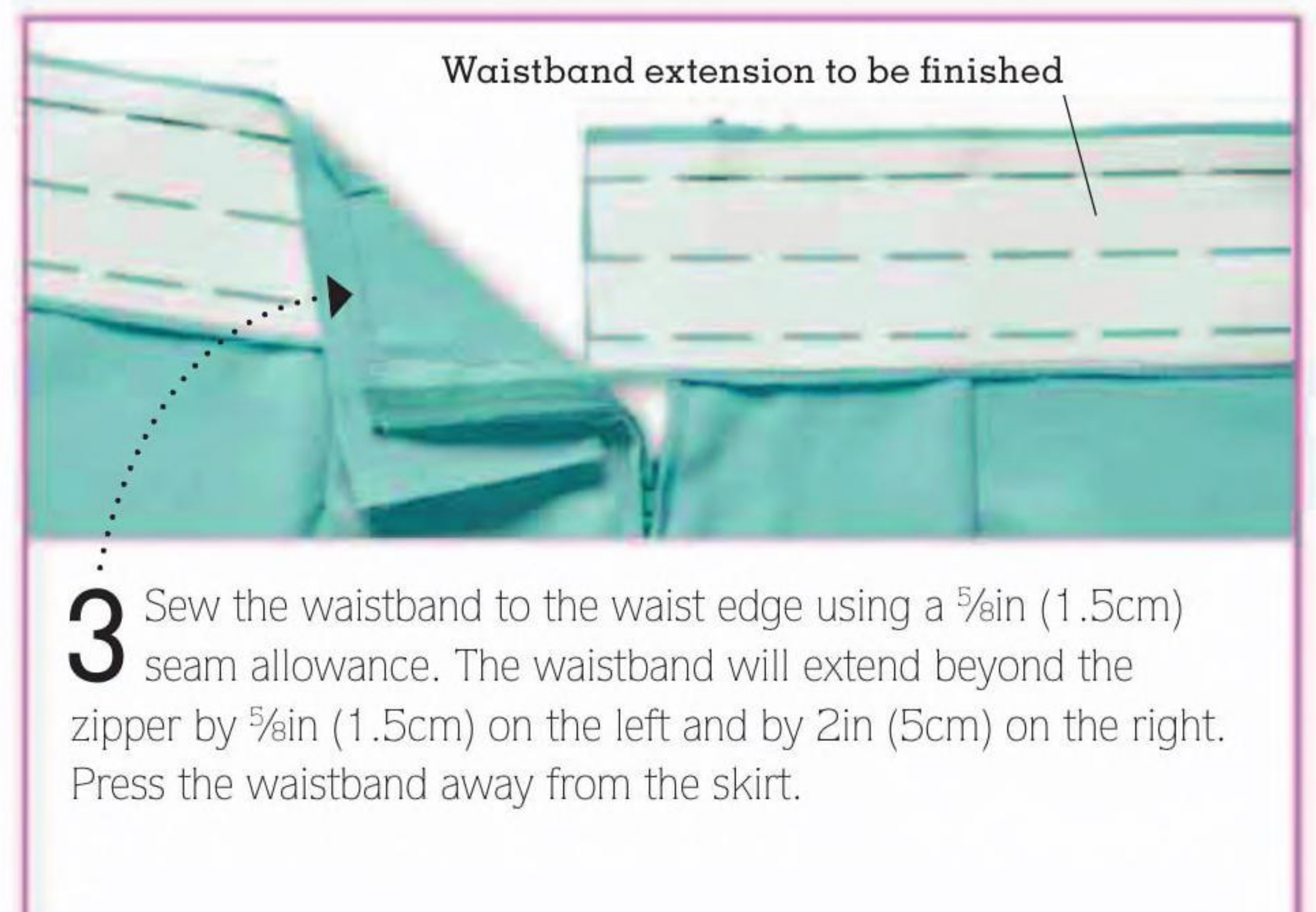
## Attaching a straight waistband

Special waistband interfacings are available, usually featuring slot lines that will guide you where to fold the fabric. Make sure the slots on the outer edge correspond to a  $\frac{5}{8}$ in (1.5cm) seam allowance. If a specialized waistband fusible interfacing is not available you can use any medium-weight fusible interfacing.



**1** Cut the waistband and apply the interfacing. Neaten one long edge.

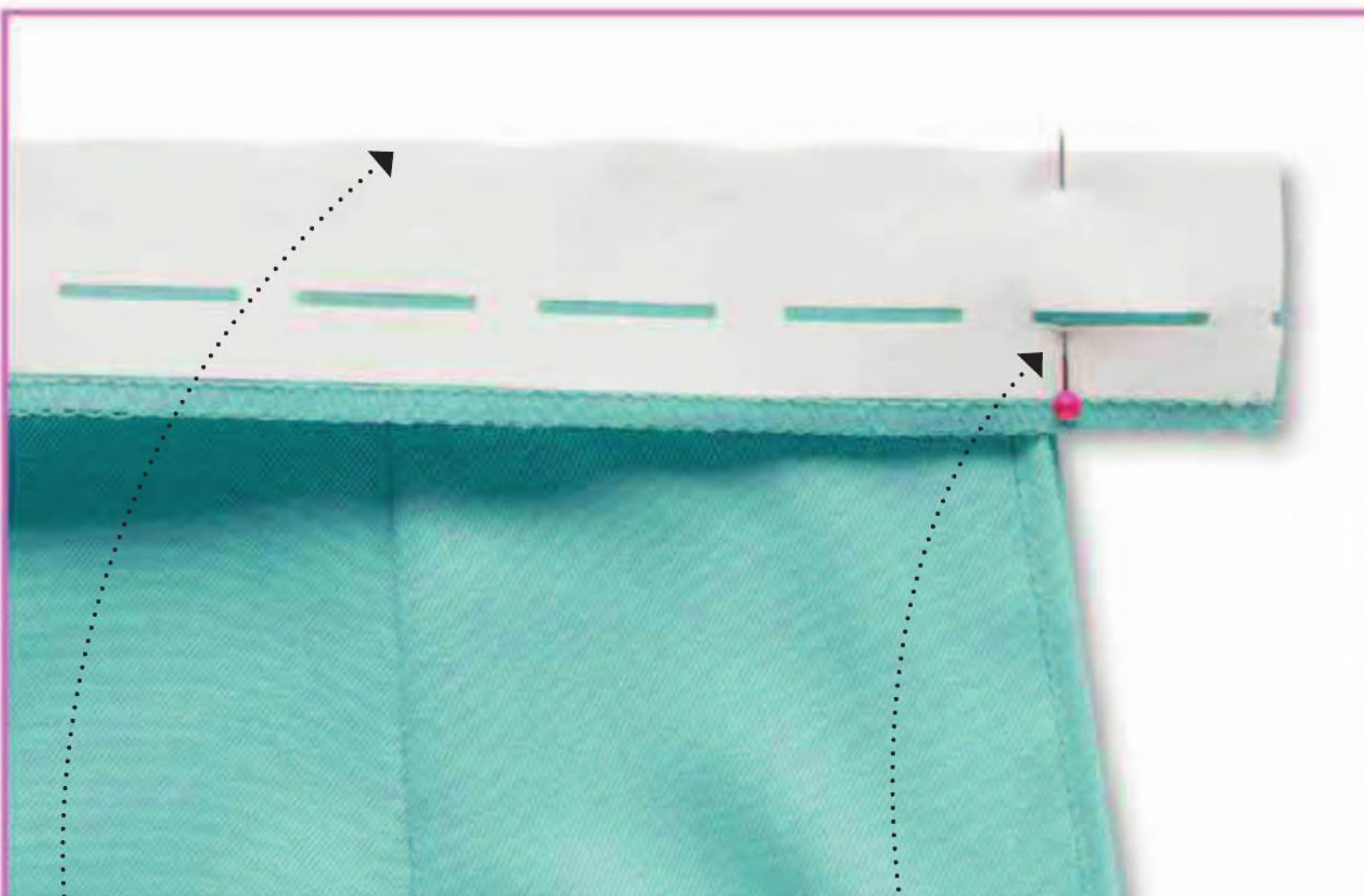
**2** Pin the waistband to the skirt waist edge, right side to right side. Match the notches.



**3** Sew the waistband to the waist edge using a  $\frac{5}{8}$ in (1.5cm) seam allowance. The waistband will extend beyond the zipper by  $\frac{5}{8}$ in (1.5cm) on the left and by 2in (5cm) on the right. Press the waistband away from the skirt.







**4** Fold the waistband along the crease in the interfacing, right side to right side. The neaten edge of the waistband should extend  $\frac{5}{8}$ in (1.5cm) below the seam line.



**5** Pin and sew the left-hand back of the waistband, as worn, in line with the center back.

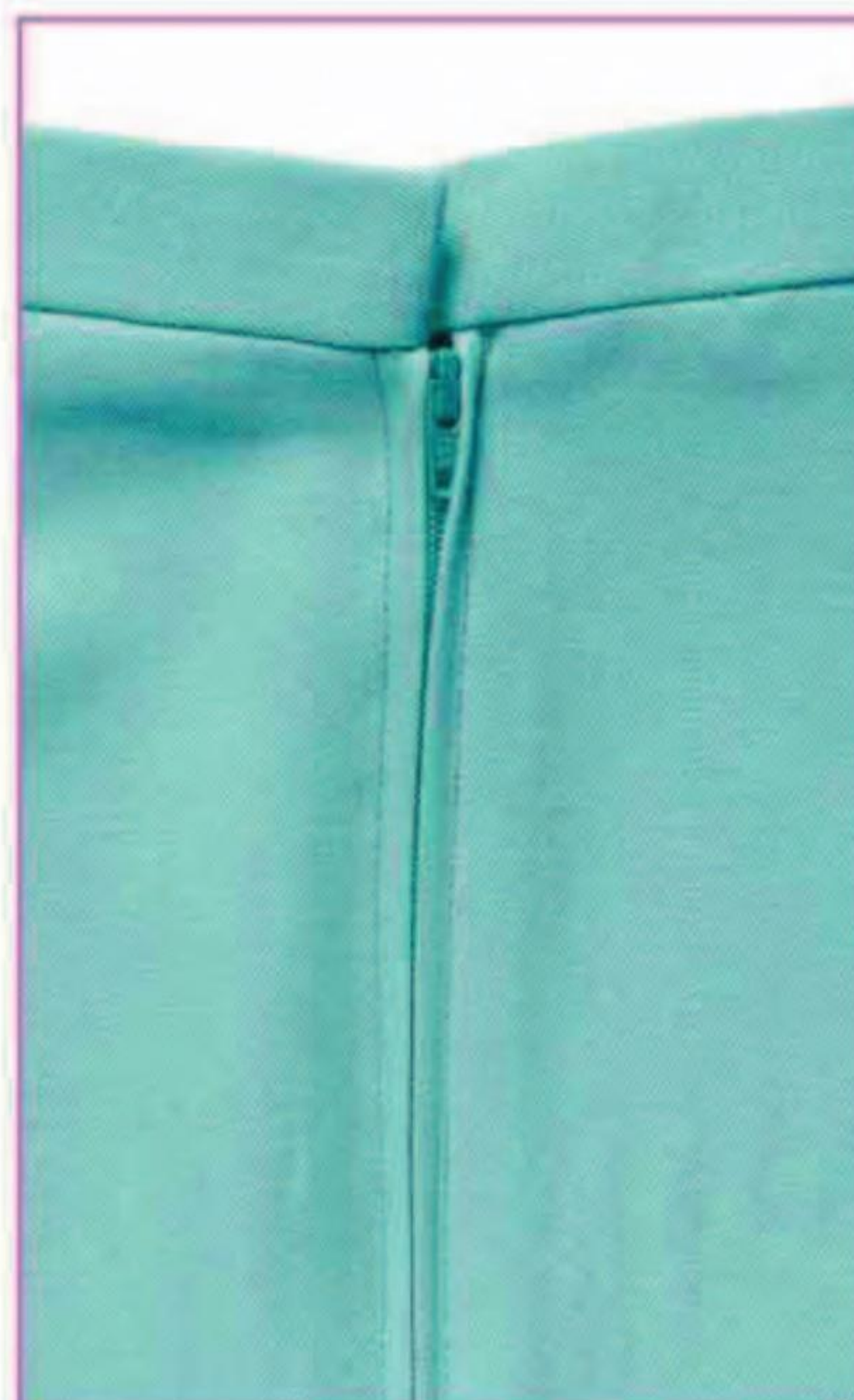
**6** On the right-hand back, as worn, extend the waist/skirt stitching line along the waistband and pivot to stitch across the end.



**7** Turn the ends of the waistband to the right side. The extension on the waistband should be on the right-hand back. Add your chosen fasteners.



**8** To complete the waistband, sew through the band to the skirt seam. This is known as stitching in the ditch.



**9** The finished straight waistband.



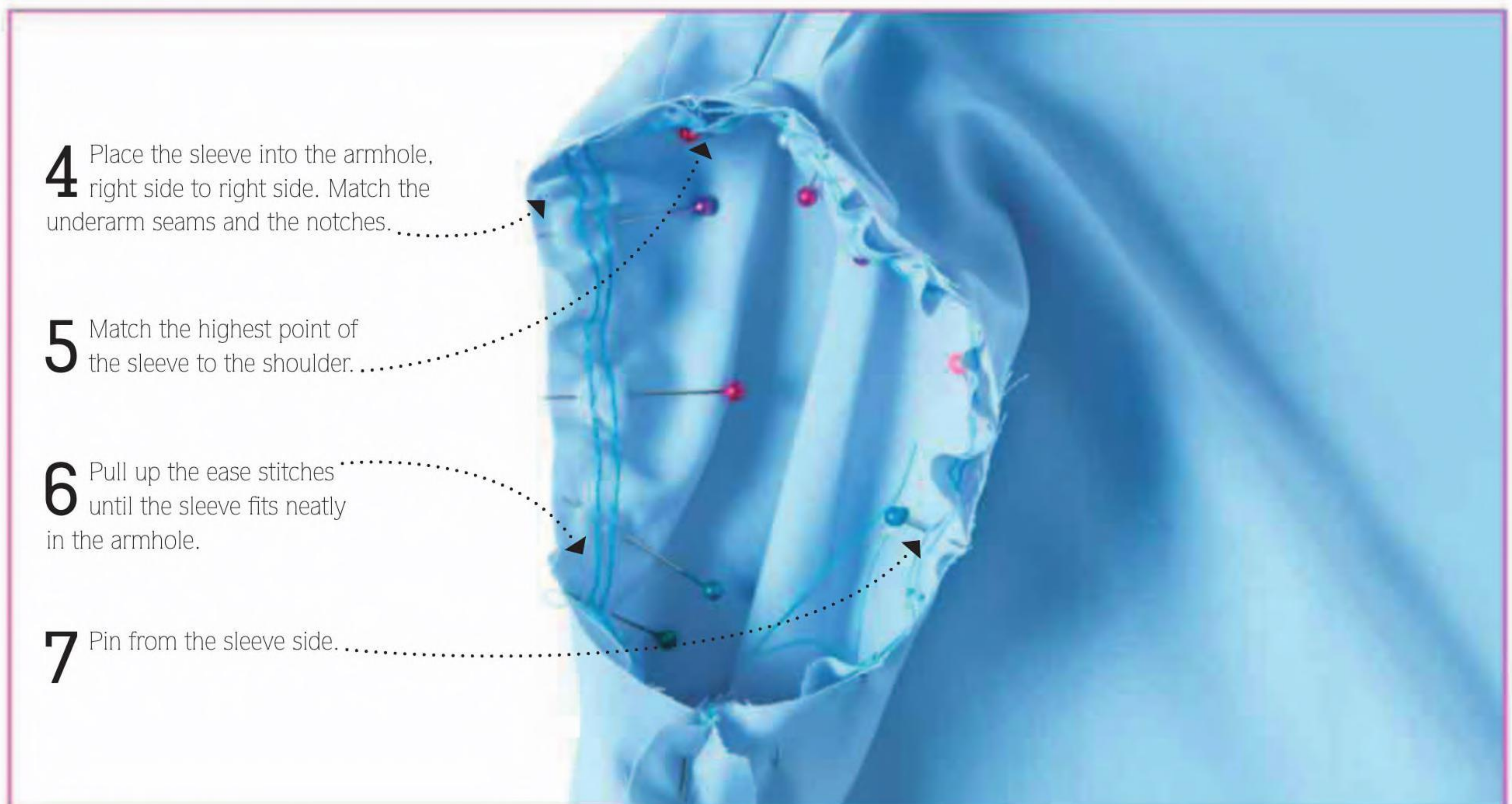
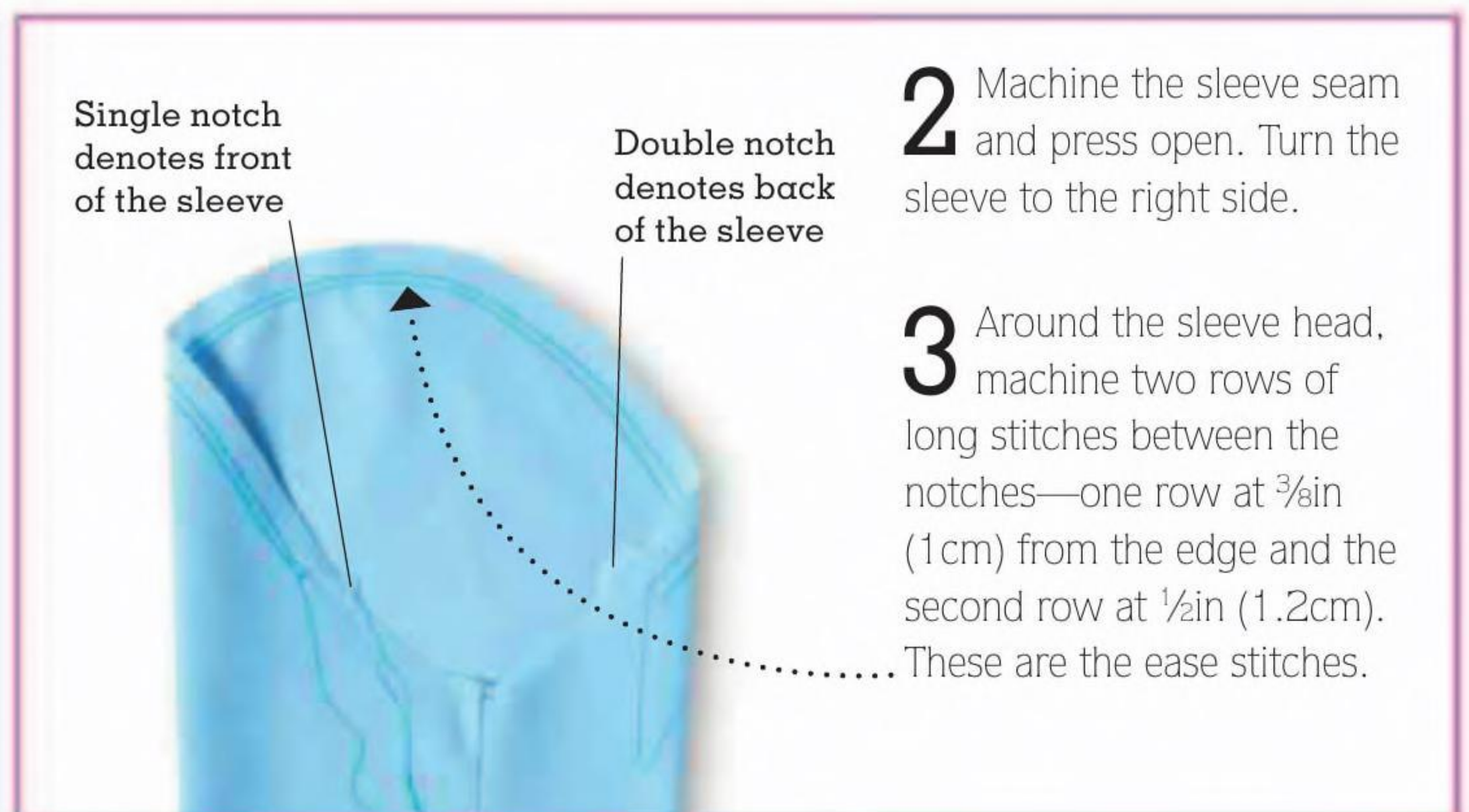
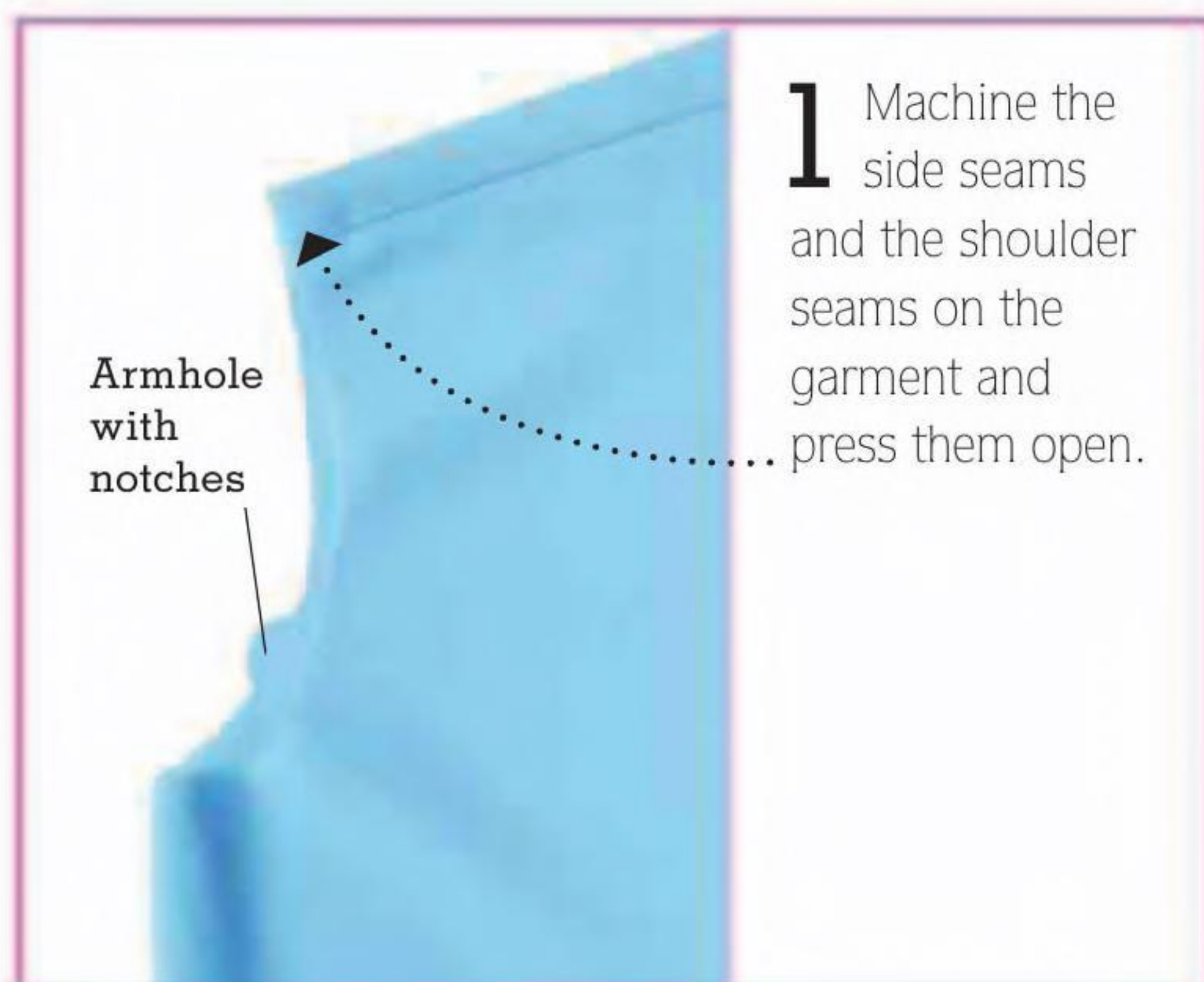


# Sleeves

Sleeves come in all shapes and lengths and form an important part of the design of a garment. A set-in sleeve should always hang from the end of the wearer's shoulder, without wrinkles. The lower end of the sleeve is normally finished by means of a hem, an elastic, or a cuff.

## Inserting a set-in sleeve

A set-in sleeve should feature a smooth sleeve head that fits on the end of your shoulder accurately. This is achieved by the use of ease stitches, which are long stitches used to tighten the fabric but not gather it.





**8** Machine the sleeve in place, starting at the underarm seam and using a  $\frac{5}{8}$ in (1.5cm) seam allowance. When you machine, have the sleeve on top and keep the machining straight over the shoulder.

**9** Overlap the machining at the underarm to reinforce the stitching.



**10** Sew around the sleeve again, inside the seam allowance.

**11** Trim the raw edges of the sleeve.



**12** Neaten the seam with a zigzag or serger stitch, then turn the sleeve through the armhole. Do not press or you will flatten the sleeve head.

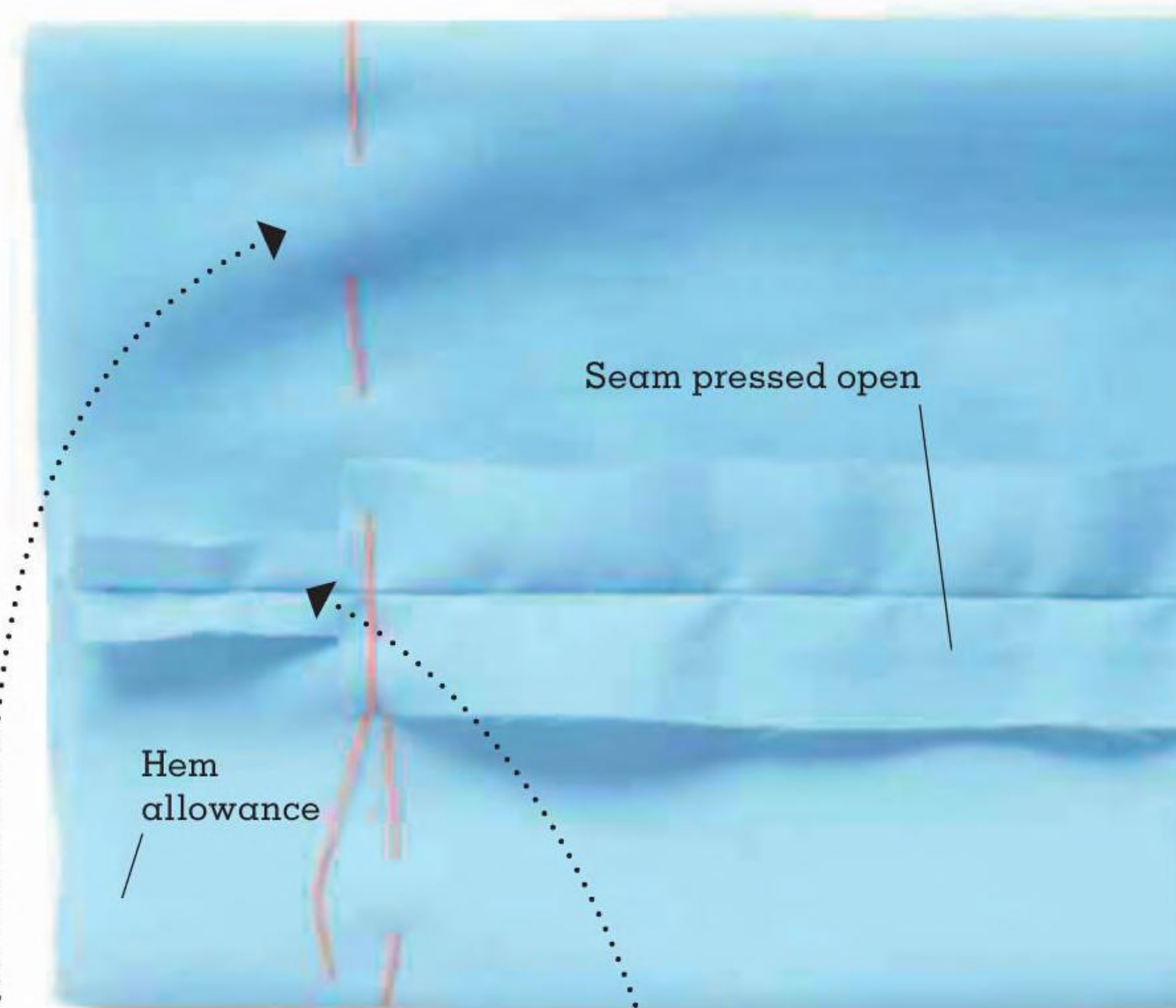




# Sleeve hems

The simplest way to finish a sleeve is with a self hem. Here the edge of the sleeve is turned up onto itself. Alternative finishes include inserting elastic into a casing or attaching a cuff.

## SELF HEM



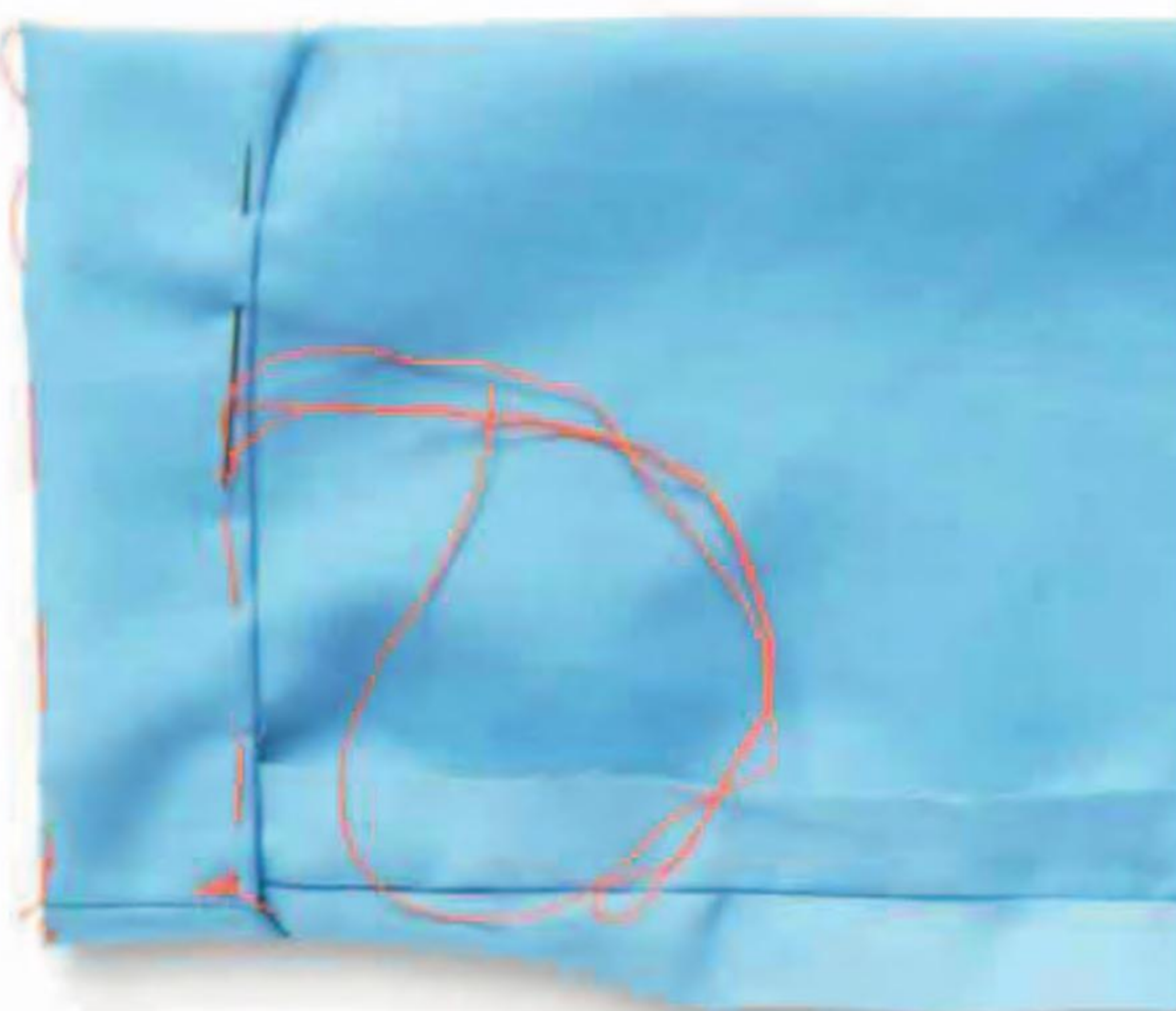
**1** Mark the final length of the sleeve with a row of basting stitches.

**2** Remove the excess seam allowance in the hem area.



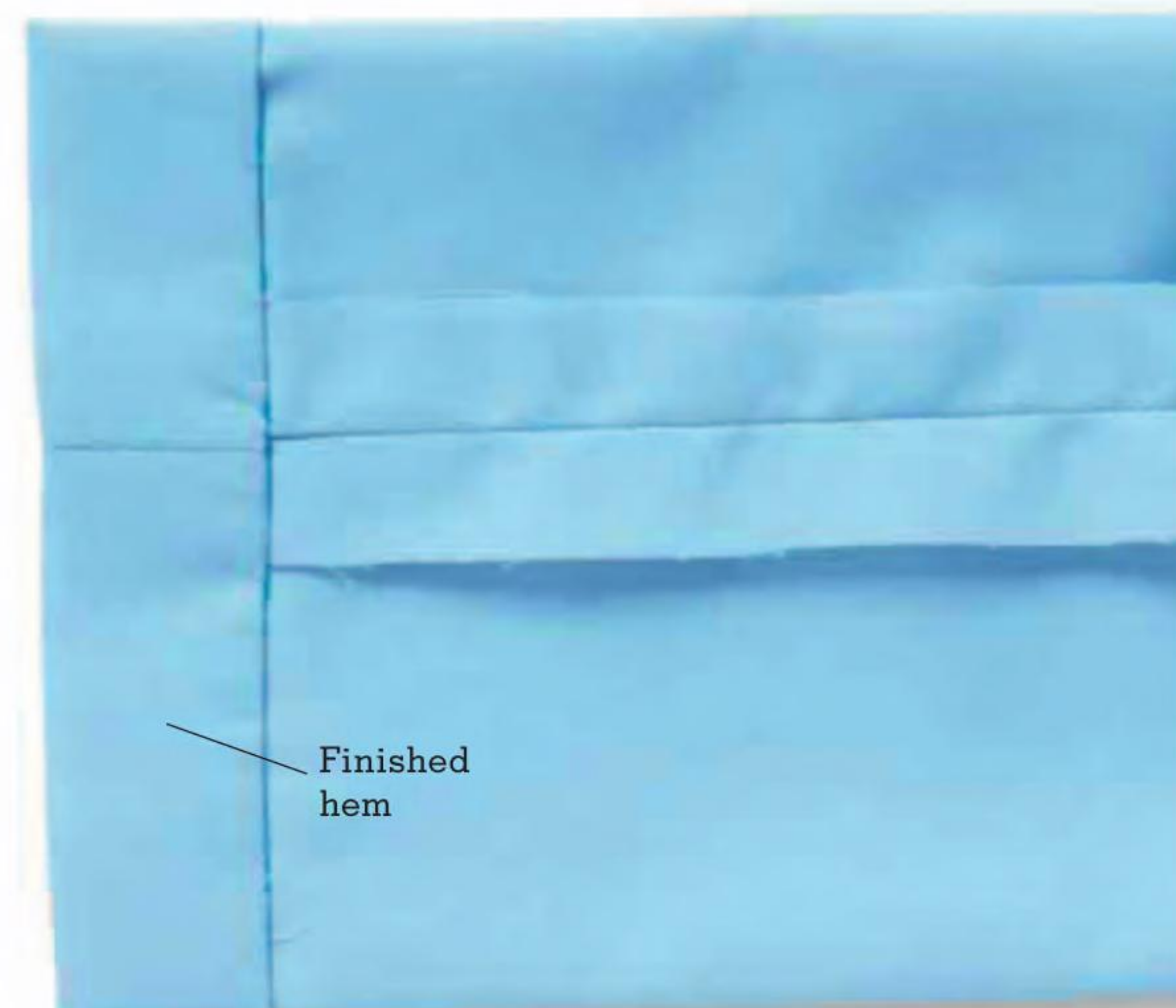
**3** Turn up the hem along the basted line.

**4** Match the seams. Pin in place.



**5** Turn under the top edge of the hem allowance by  $\frac{3}{8}$ in (1 cm) and pin.

**6** Baste to secure.



Finished hem

**7** Hand stitch the sleeve hem in place using a slip stitch.

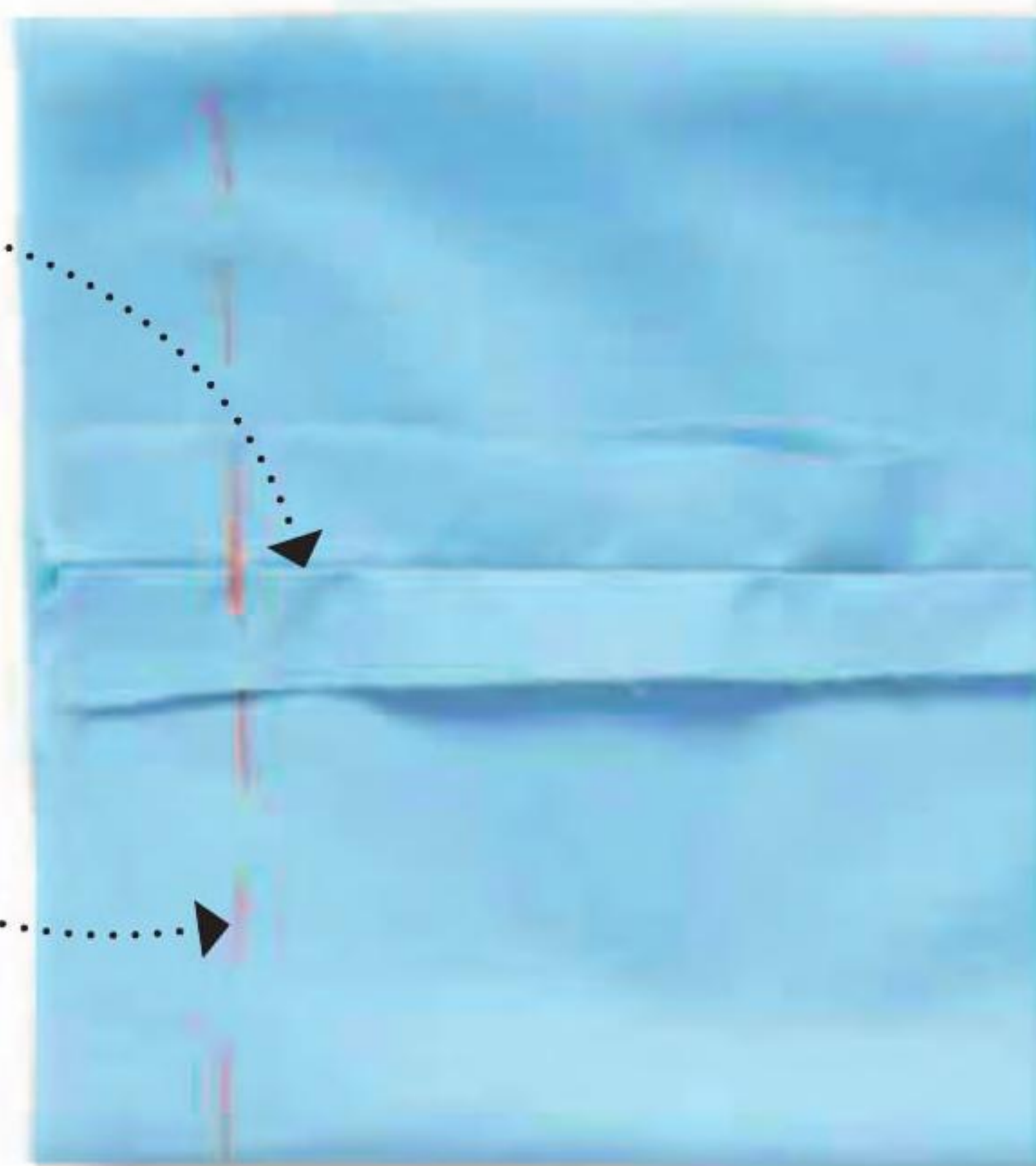




## ELASTIC SLEEVE EDGE

**1** Make up the sleeve and press the seam open.

**2** Work a row of basting stitches on the foldline of the hem.



**3** Turn up  $\frac{3}{16}$ in (5mm) at the raw edge and press.

**4** Turn again on to the basting line.



**5** Machine to hold the hem in place,  $\frac{1}{16}$ in (2mm) from the folded edge. Leave a gap on each side of the seam allowance through which you will insert the elastic.



**6** Machine the bottom of the sleeve  $\frac{1}{16}$ in (2mm) from the edge, to give a neat finish. This will also help keep the elastic from twisting.



**7** Cut a piece of elastic to fit the arm or wrist and insert it into the sleeve end between the two rows of machining.

**8** Secure the ends of the elastic together, stitching an X for strength.



**9** Turn the sleeve to the right side and check that the elasticated edge is even.

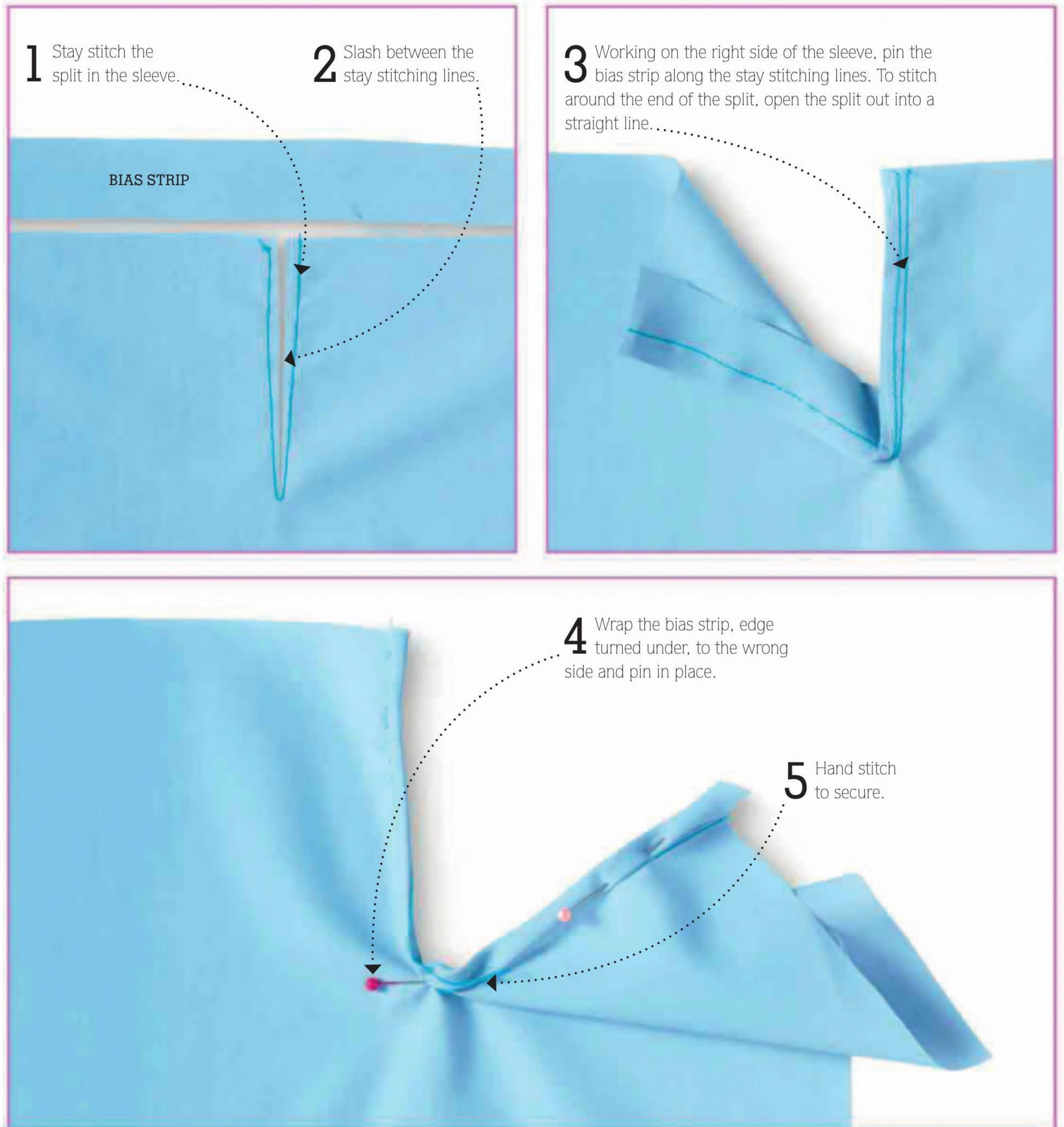




# Openings

The following finishes can both be used to complete the opening that accompanies a cuff. Use the bound opening on fabrics that fray easily.

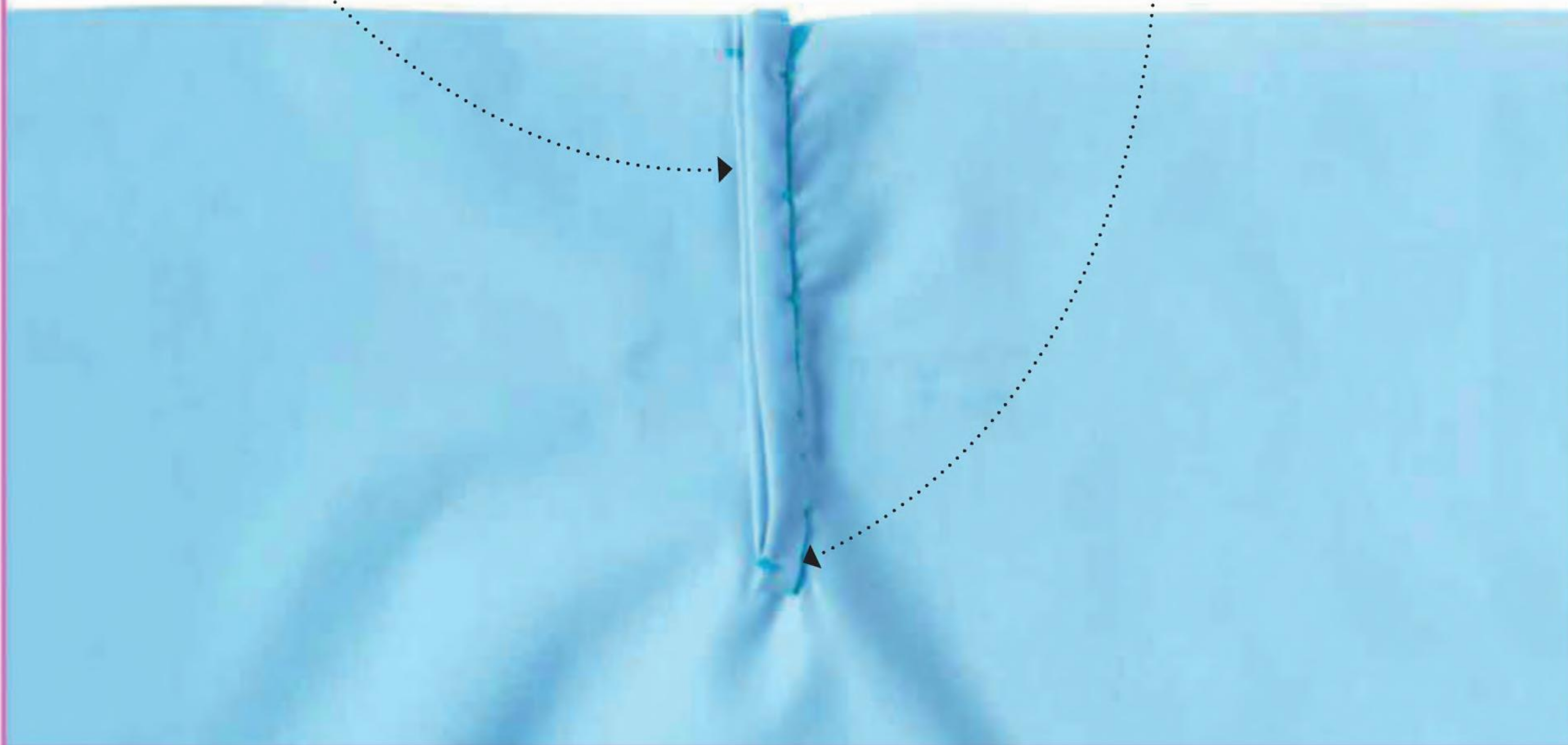
## BOUND OPENING





**6** Allow the bias strip to close. One side of the strip will fold under and the other will extend over it.

**7** Secure the top fold in the bias strip with a double stitch.



**8** If adding a cuff, tailor tack the cuff end of the bias strip to aid placement.



**9** The finished bias-bound opening.





# Pockets

Pockets come in all shapes and sizes. Some, such as patch pockets, are external and can be decorative, while others, including front hip pockets, are more discreet and are hidden from view. You can also have a pocket flap that is purely decorative. This can be made from the same fabric as the garment or from a contrasting fabric. Whether casual or tailored, all pockets serve a purpose.

## Decorative pocket flap

This pocket flap is sewn where the pocket would be, but there is no opening beneath it. This is to reduce the bulk that would arise if there were a complete pocket.



**1** The flap consists of two pieces—a piece of lining and a piece of interfaced fabric. Place the two pieces together, right side to right side.

**2** Match the tailor's tacks, then pin to secure.



**3** Sew the pieces together along three sides, using a  $\frac{3}{8}$ in (1cm) seam allowance. Sew through the tailor's tacks. Leave the upper edge open.



**4** Layer the seam allowance, trimming from the lining only.

**5** Remove the fabric from the point.

**6** Use pinking shears to reduce the bulk through the curve. Press.



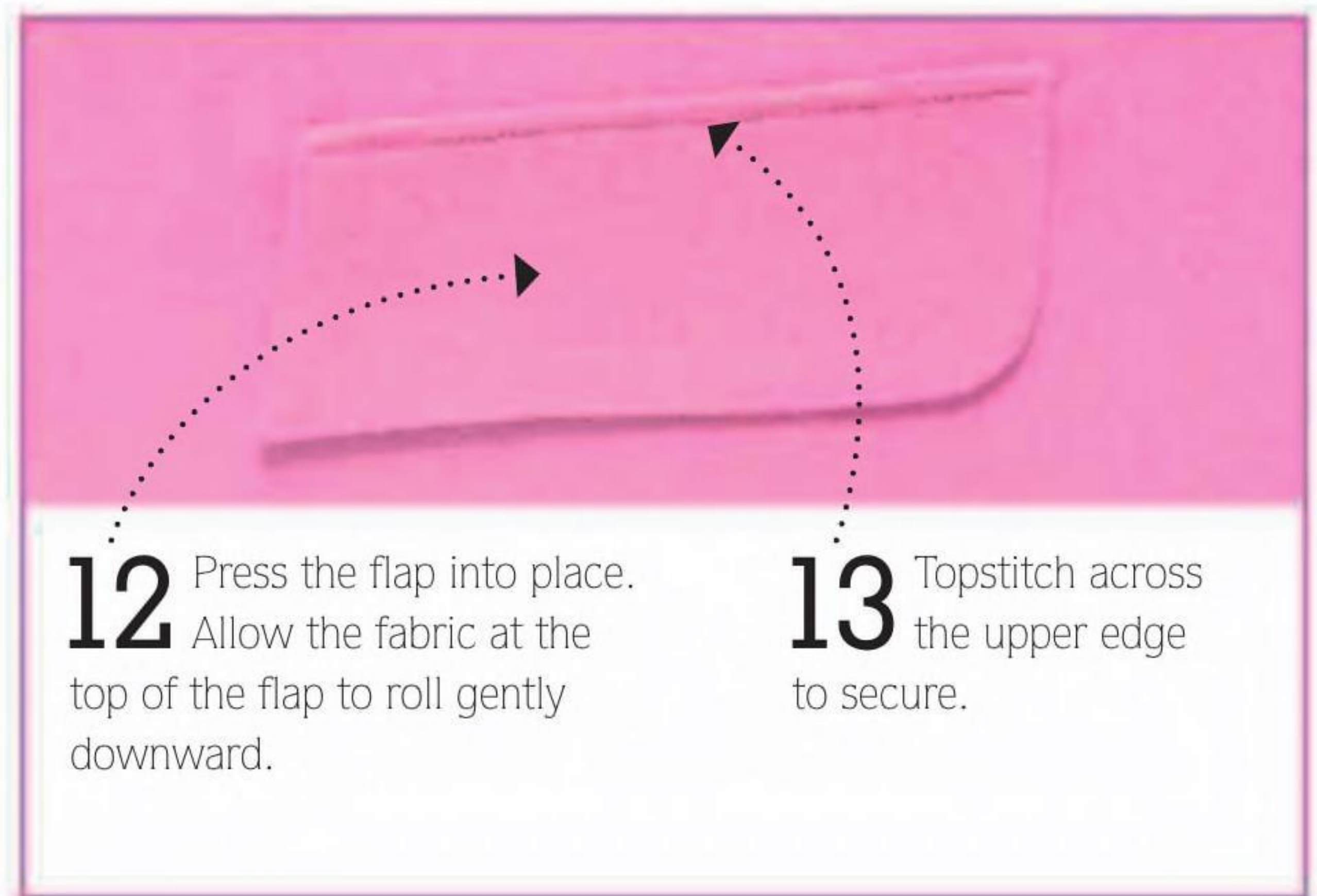
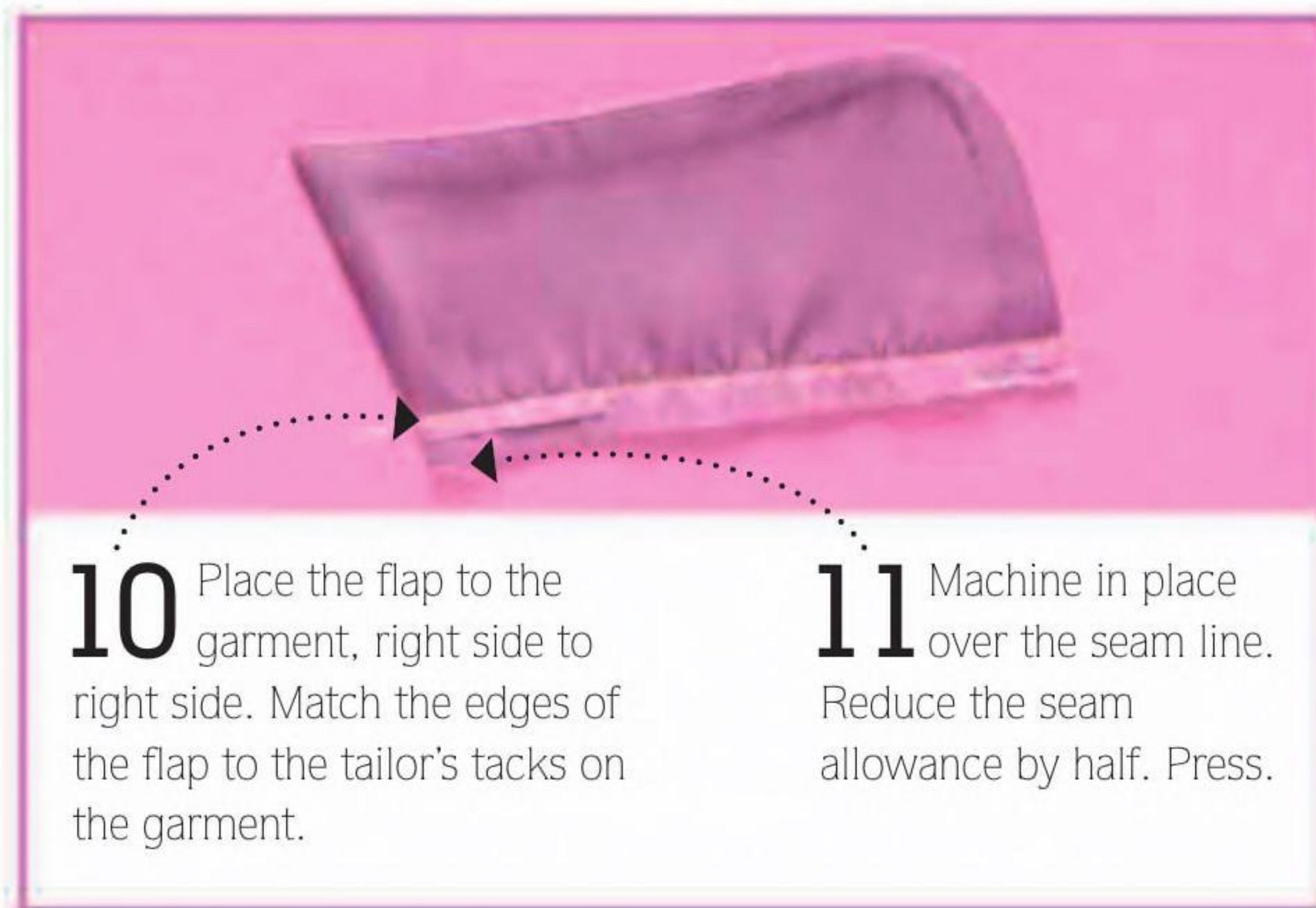
**7** Turn the flap through to the right side. Push out the point.

**8** Press the lining toward the back so that it does not show. Press a smooth curve.

**9** Stitch across the upper open edge to hold together.

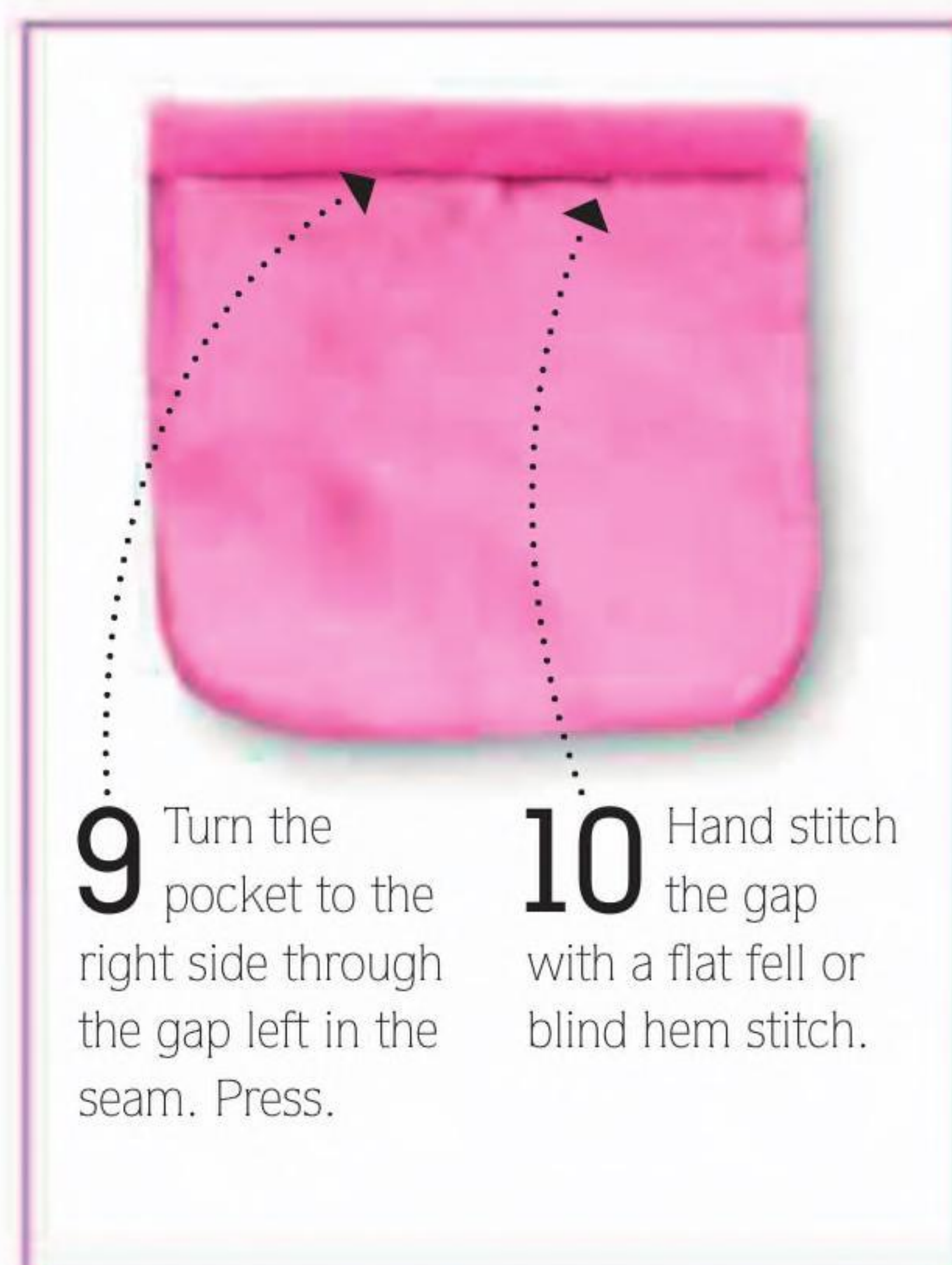
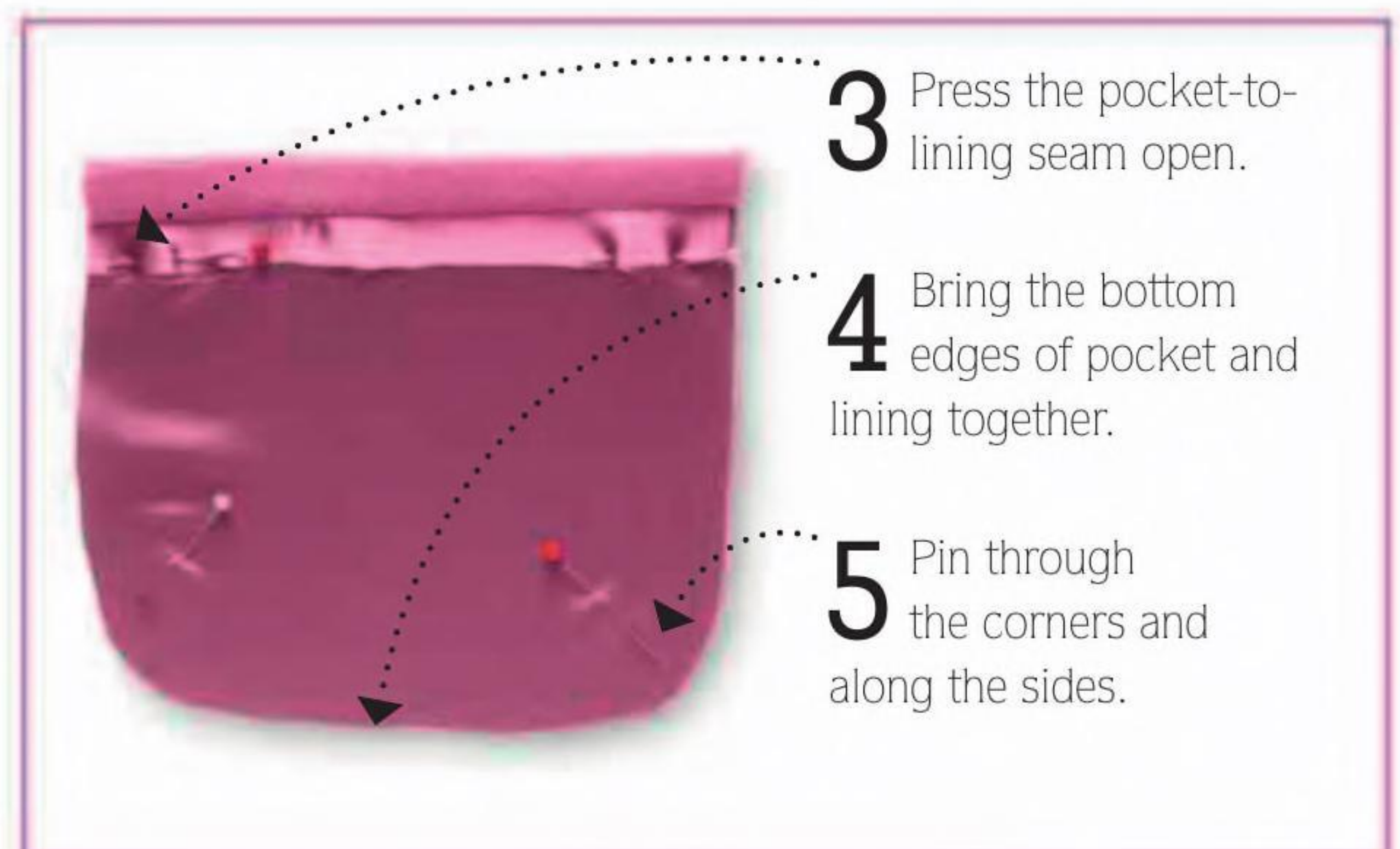
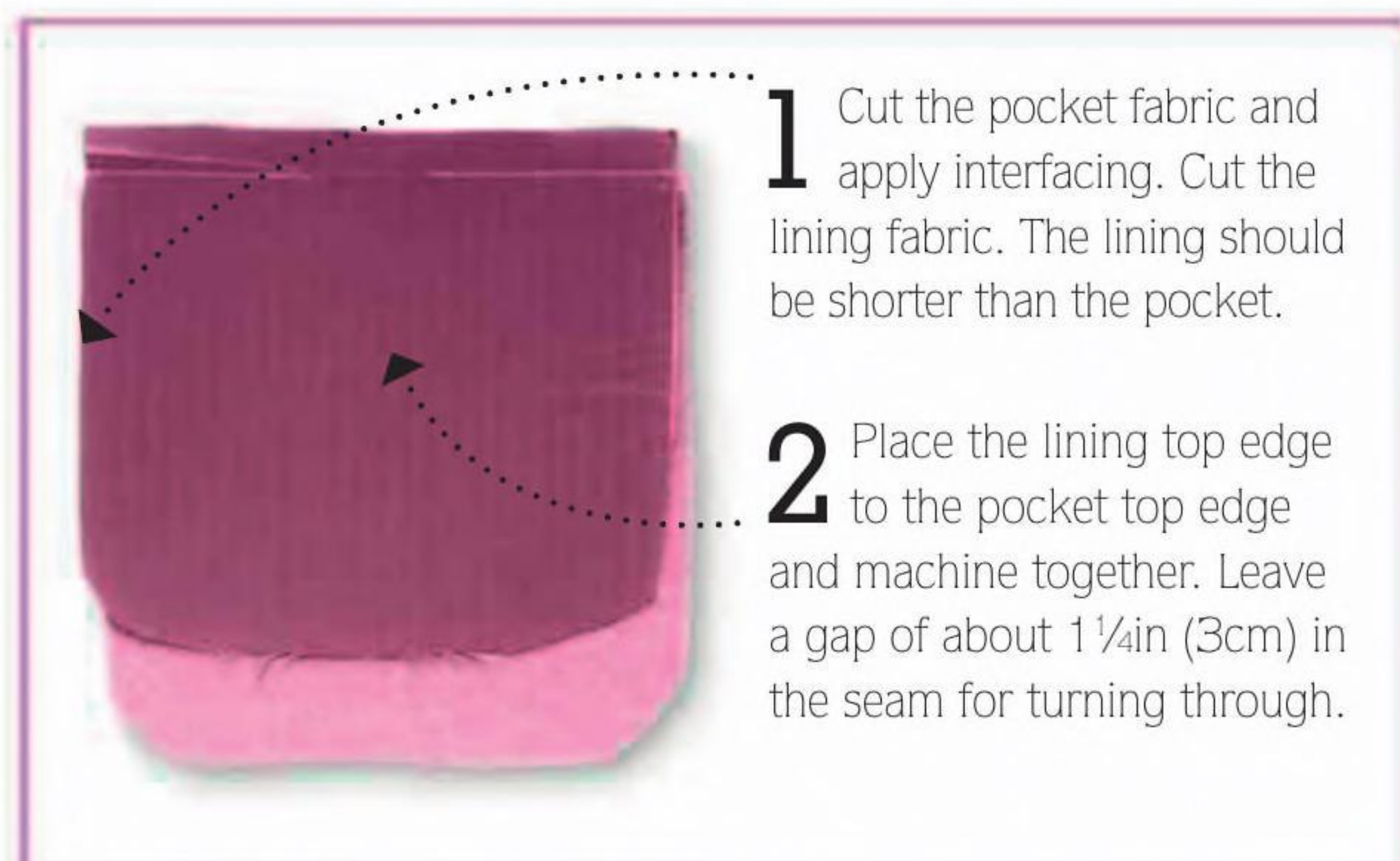






## Lined patch pocket

If a self-lined patch pocket is likely to be too bulky, then a lined pocket is the answer. It is advisable to interface the pocket fabric.





# In-seam pocket

In pants and skirts, the pocket is sometimes disguised in the seam line. In the method below, a separate pocket is attached to the seam, but the pocket shape could also be cut as part of the main fabric.

**1** Neaten the seam allowance on the front of the garment.

**2** Neaten the straight edge of the pocket.

**3** Place the pocket to the garment right side to right side. Match the tailor's tacks and the neaten edges. Pin in place.

**4** Machine the pocket in place using a  $\frac{3}{8}$ in (1cm) seam allowance. Only stitch between the tailor's tacks.

**5** Repeat the process for the back of the garment.

**6** Open the pocket out and press the seam toward the pocket.

**7** Place the back section of the garment to the front, right side to right side. Match the seams above and below the pocket.

**8** Stitch a  $\frac{5}{8}$ in (1.5cm) seam to join the front and back of the garment together. Extend the seam stitching  $\frac{5}{8}$ in (1.5cm) beyond the pocket stitching.

**9** Stitch around the pocket to join the two pieces together, stopping the stitching at the pocket-to-garment seam line.

**10** Neaten the raw edges of the pocket.

**11** On the garment back, clip the seam allowance to the pocket-to-garment seam line.

**12** Press the side seam open. Press the pocket toward the front of the garment.

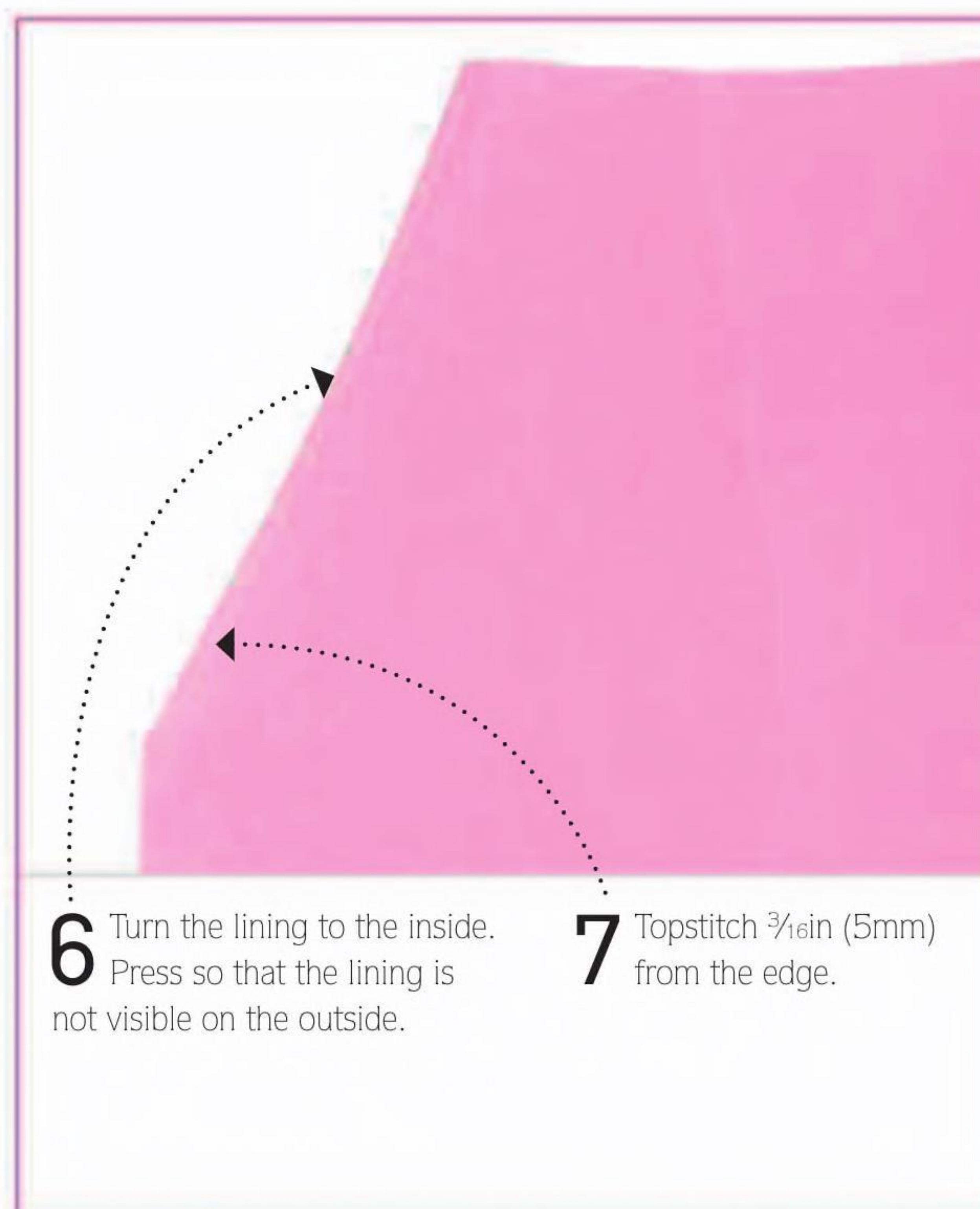
**13** On the right side, the pocket opening is discreet.



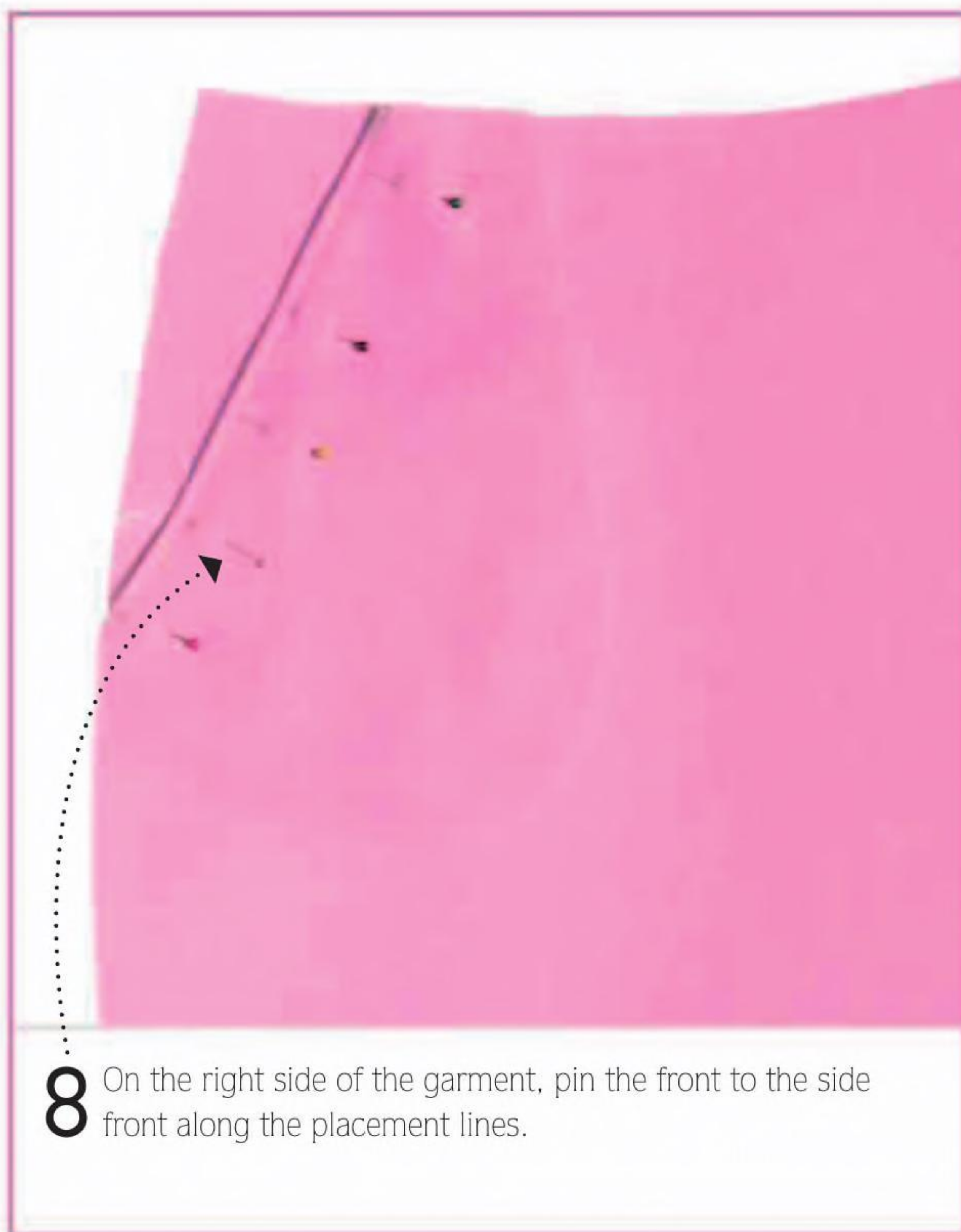


# Front hip pocket

On many pants and casual skirts, the pocket is placed on the hipline. It can be low on the hipline or cut quite high, as on jeans. The construction is the same for all types of hip pockets. When inserted at an angle, hip pockets can slim the figure.







13 The angled front hip pocket from the right side.





# Hemlines

The lower edge of a garment is normally finished with a hem. Sometimes the style of the garment dictates the type of hem used, and sometimes the fabric.

## Marking a hemline

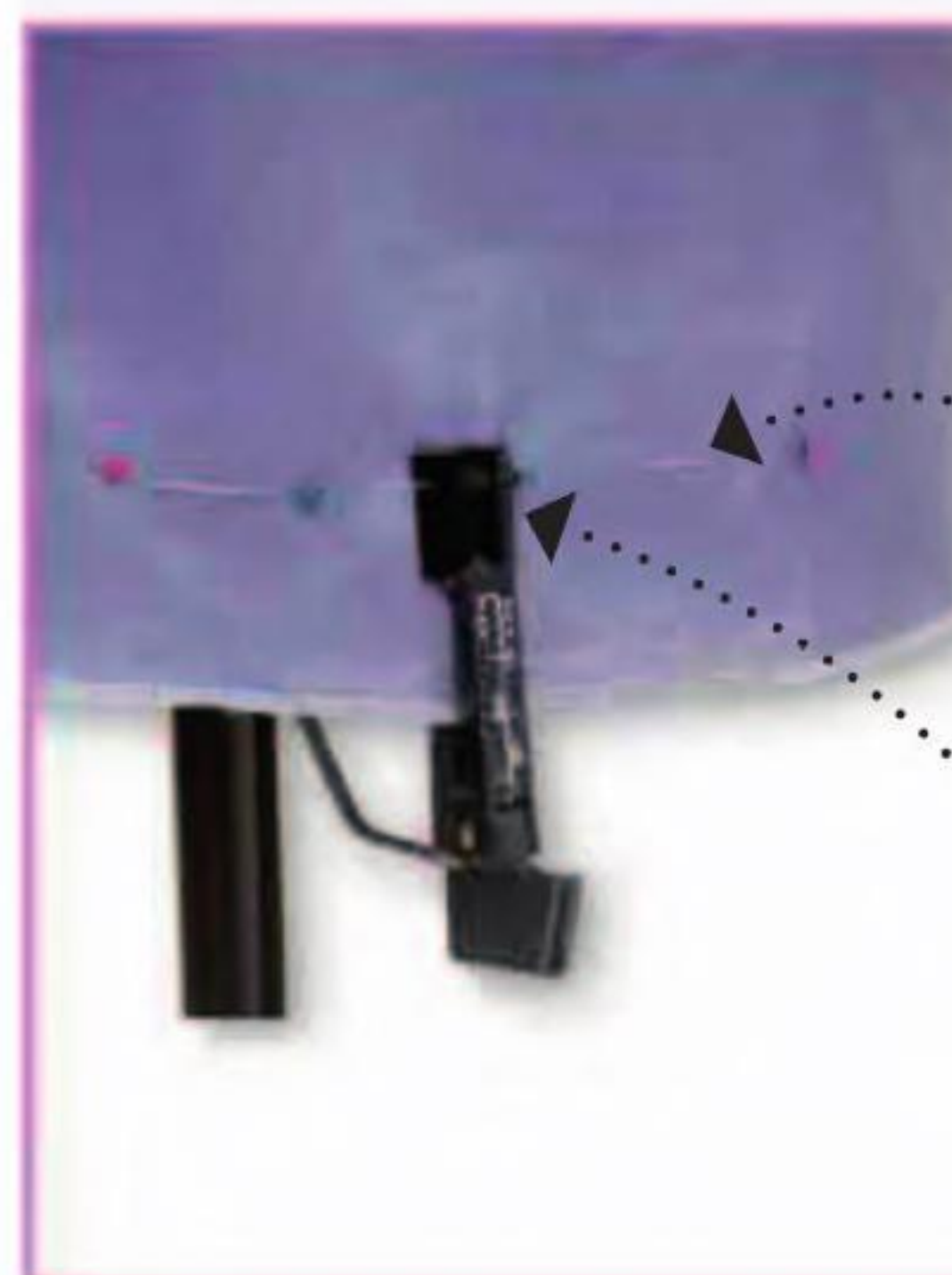
On a skirt or dress the hemline should be level all around. Even if the fabric has been cut straight, some styles of skirt—such as A-line or circular—will “drop,” which means that the hem edge is longer in some places. The fabric can stretch where it is not on the straight of the grain. Hang the garment for 24 hours in a warm room to ensure that you have a level hemline.

### USING A RULER



- 1 Put on the skirt or dress but no shoes. With the end of the ruler on the floor, have a helper measure and mark.
- 2 Use pins to mark the crease line of the proposed hem. Make sure the measurement from floor to pin line is the same all the way around.

### USING A DRESSMAKER'S FORM



- 1 Adjust the dressmaker's form to your height and measurements. Place the skirt or dress on the form.
- 2 The hem marker on its stand will hold the fabric. Use the marker to mark the crease line of the proposed hem.
- 3 Slide a pin through the slot in the marker, then gently release the marker.

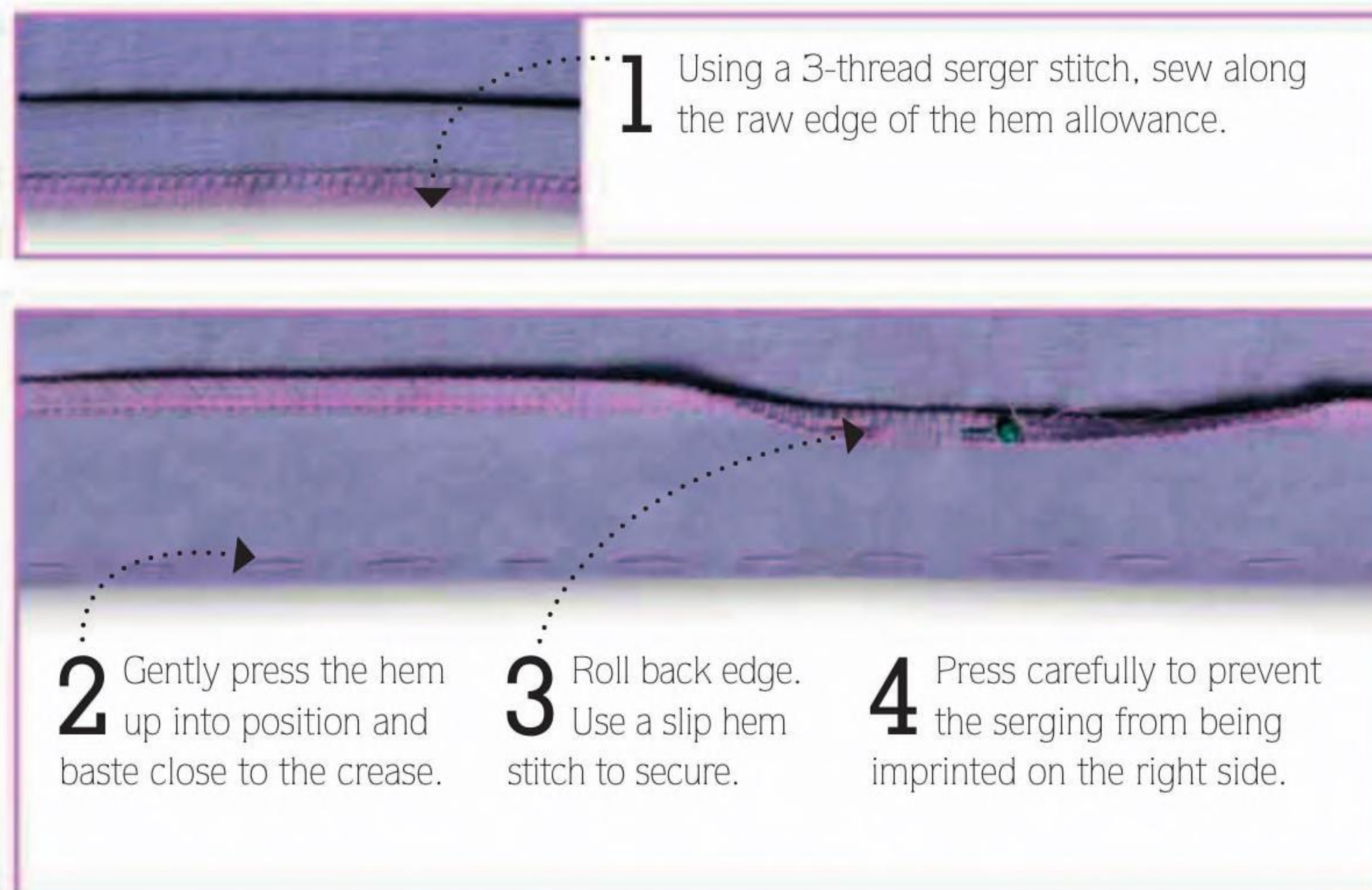
## Hand-stitched hems

One of the most popular ways to secure a hem edge is by hand. Hand stitching is discreet and, if a fine hand-sewing needle is used, the stitching should not show on the right side of the work. Always finish the raw edge before sewing the hem.

### TIPS FOR SEWING HEMS BY HAND

- Always use a single thread in the needle—a polyester all-purpose thread is ideal for hemming.
- Once the raw edge of the hem allowance has been neatened (see right), secure it using a slip hem stitch (see p.31). Take half of the stitch into the neatened edge and the other half into the wrong side of the garment fabric.
- Start and finish the hand stitching with a double stitch, not a knot, because knots will catch and pull the hem down.
- It is a good idea to take a small backstitch every 4in (10cm) or so to make sure that if the hem does come loose in one place it will not all unravel.

### SERGED FINISH

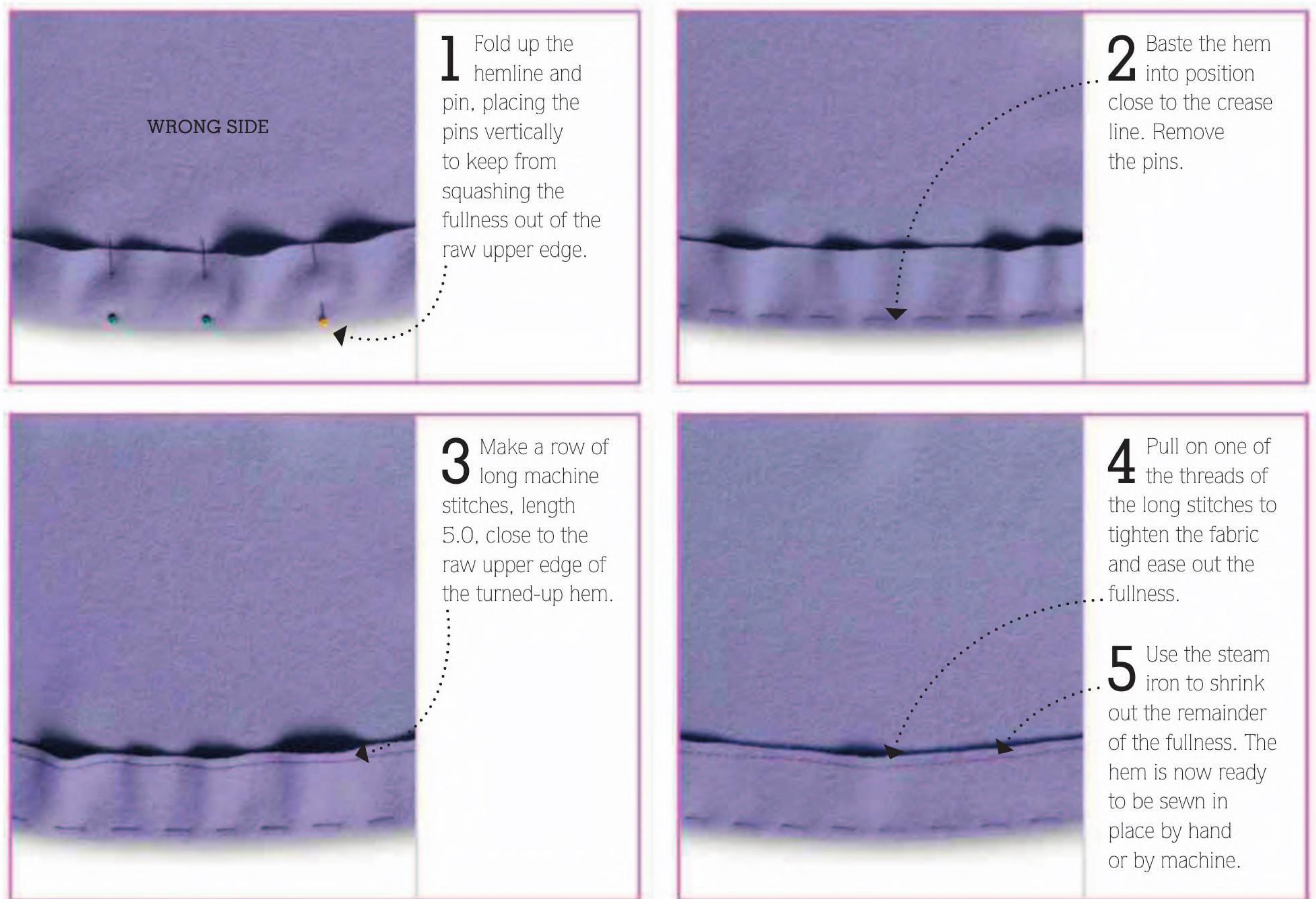


- 1 Using a 3-thread serger stitch, sew along the raw edge of the hem allowance.
- 2 Gently press the hem up into position and baste close to the crease.
- 3 Roll back edge. Use a slip hem stitch to secure.
- 4 Press carefully to prevent the serging from being imprinted on the right side.





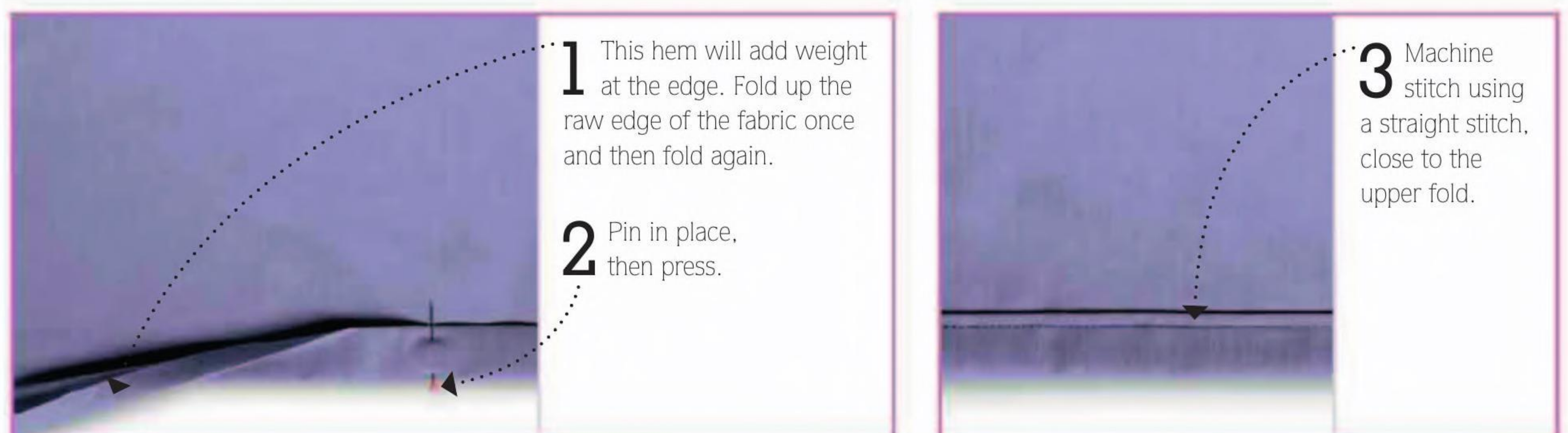
## CURVED HEM FINISH



## Machined hems

On some occasions, the hem or edge of a garment or other item is turned up and secured using the sewing machine. It can be sewn with a straight stitch, a zigzag stitch, or a blind hem stitch. Hems can also be made on the serger. Hems can also be made with a serger (see p.16).

## DOUBLE-TURN HEM



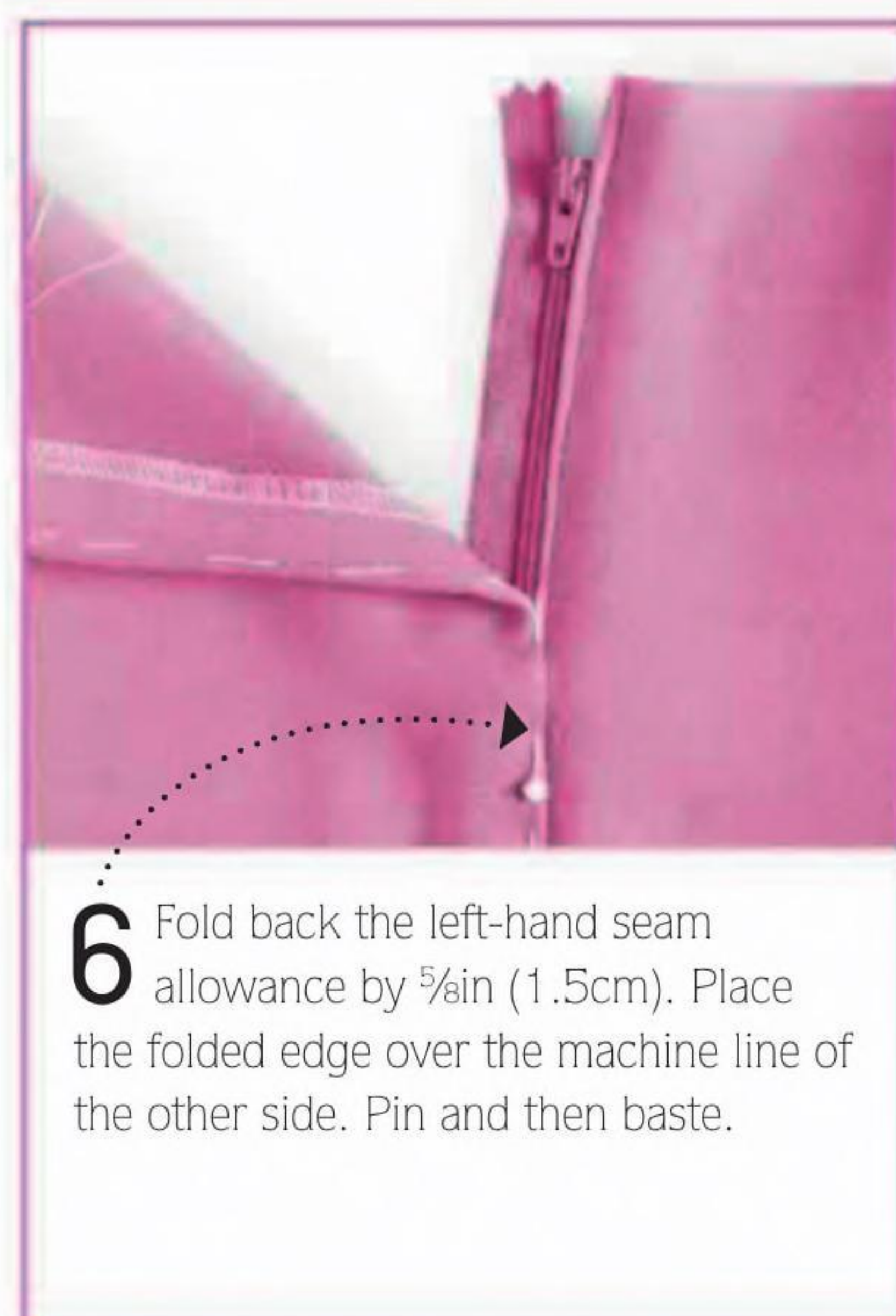
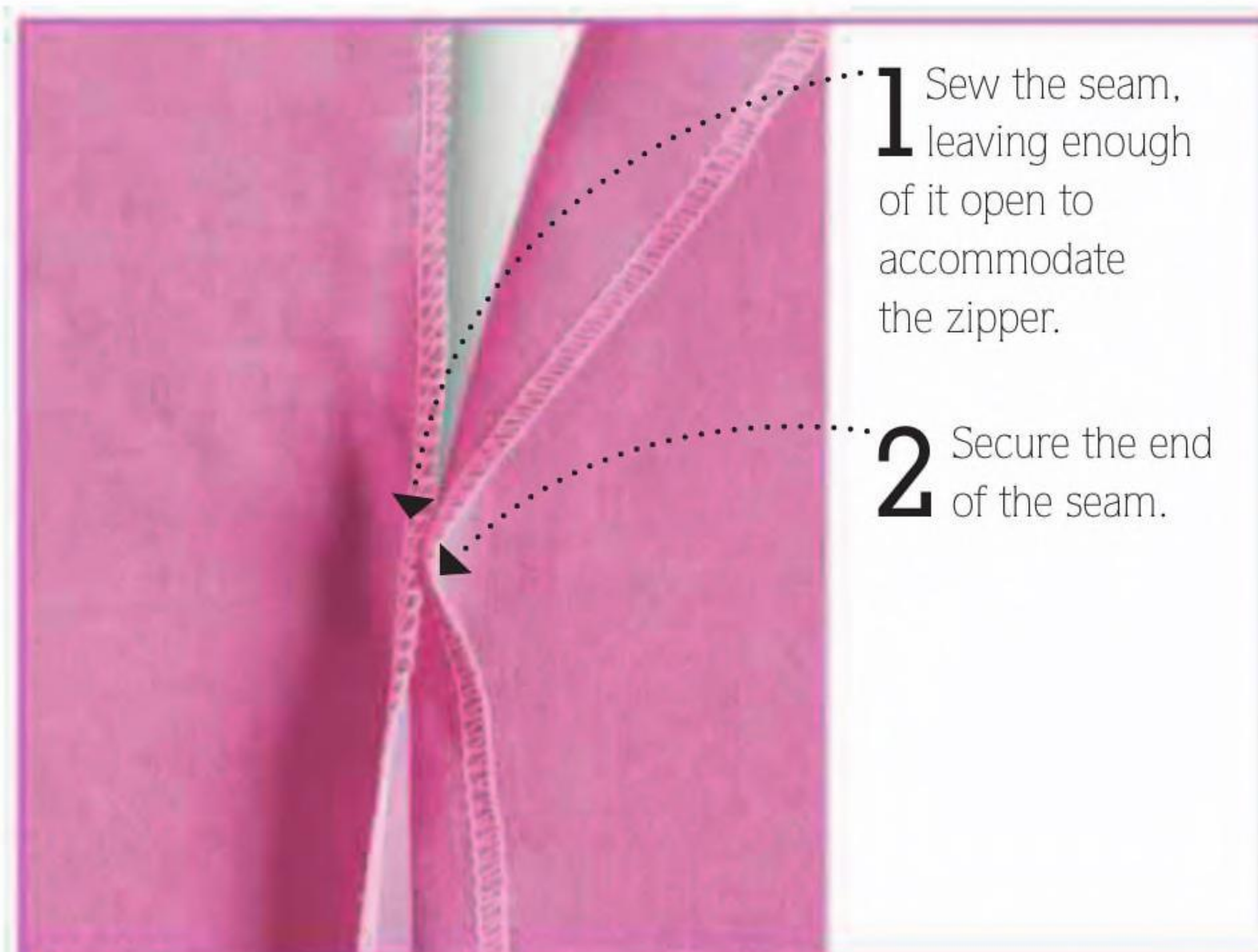


# Zippers

The zipper is probably the most used of all fastenings. There are many types available, in a variety of lengths, colors, and materials, but they all fall into one of five categories: skirt or pant zippers, metal or jeans zippers, invisible zippers, open-ended zippers, and decorative zippers.

## Lapped zipper

A skirt zipper in a skirt or a dress is usually put in by means of a lapped technique or a centered zipper technique (see p.68). For both of these techniques you will require the zipper foot on the sewing machine. A lapped zipper features one side of the seam—the left-hand side—lapping over the teeth of the zipper to conceal them.

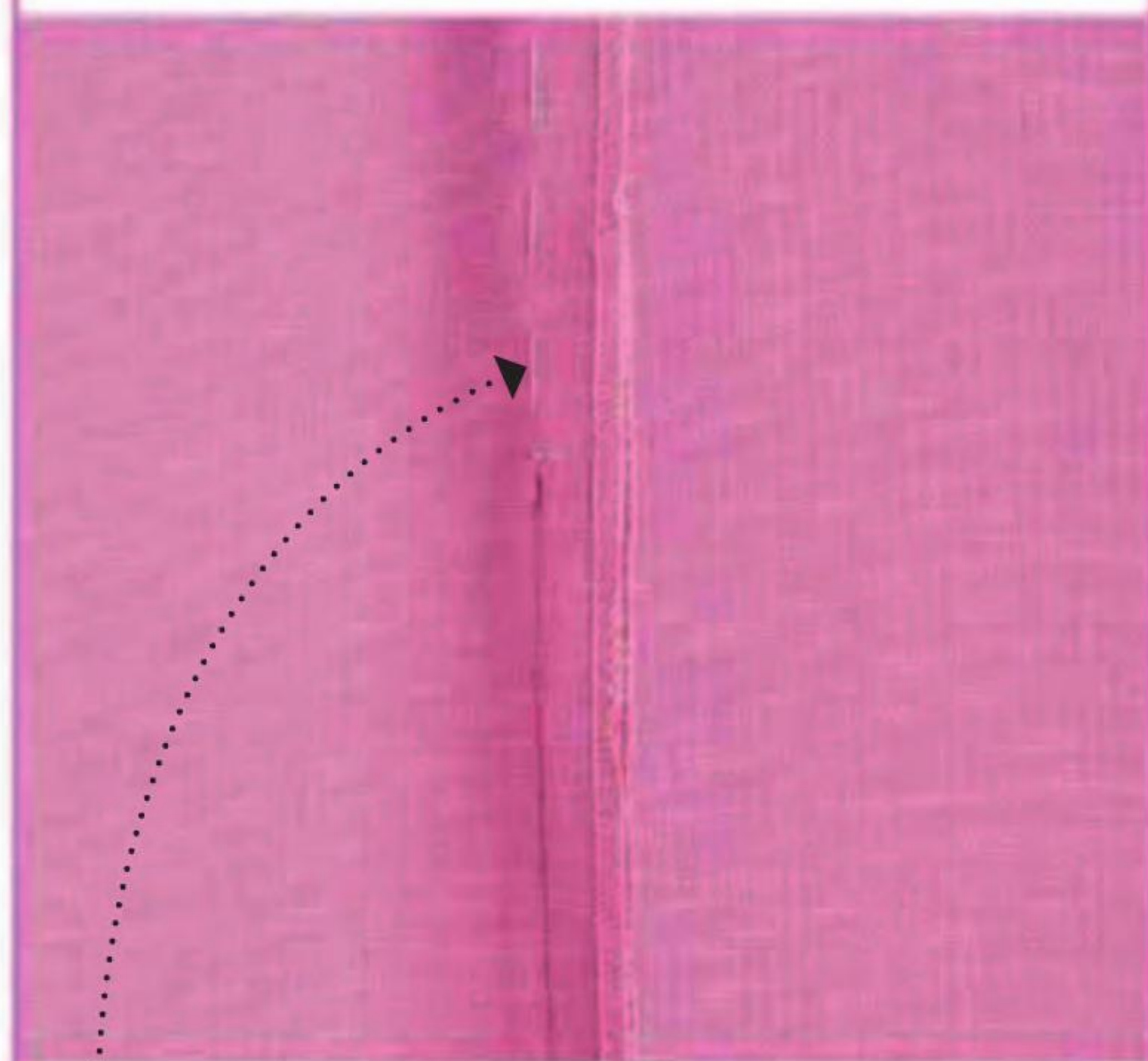




# Centered zipper

With a centered zipper, the two folded edges of the seam allowances meet over the center of the teeth to conceal the zipper completely.

**1** Stitch the seam, leaving a gap for the zipper.

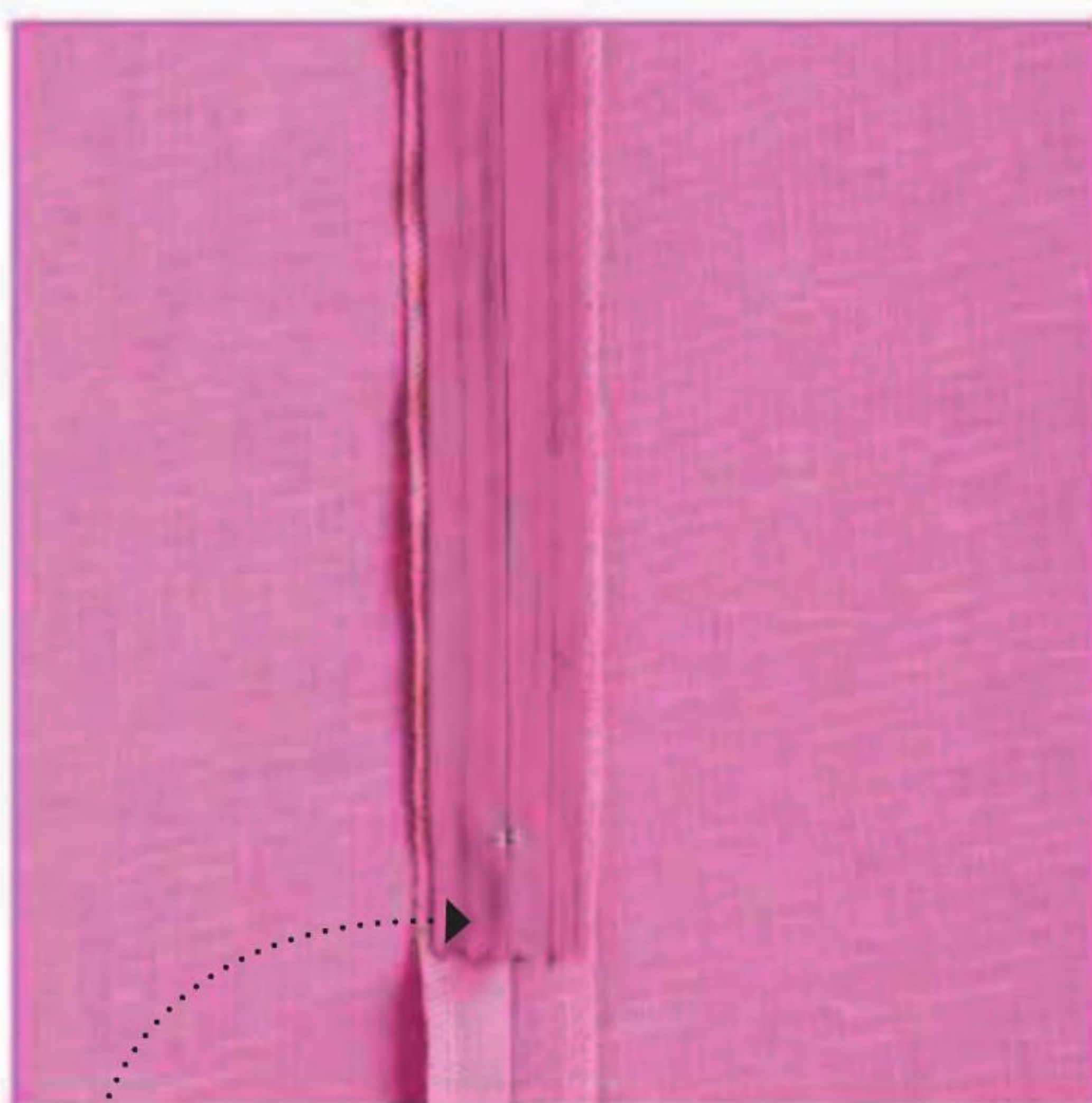


**2** Baste the rest of the seam.

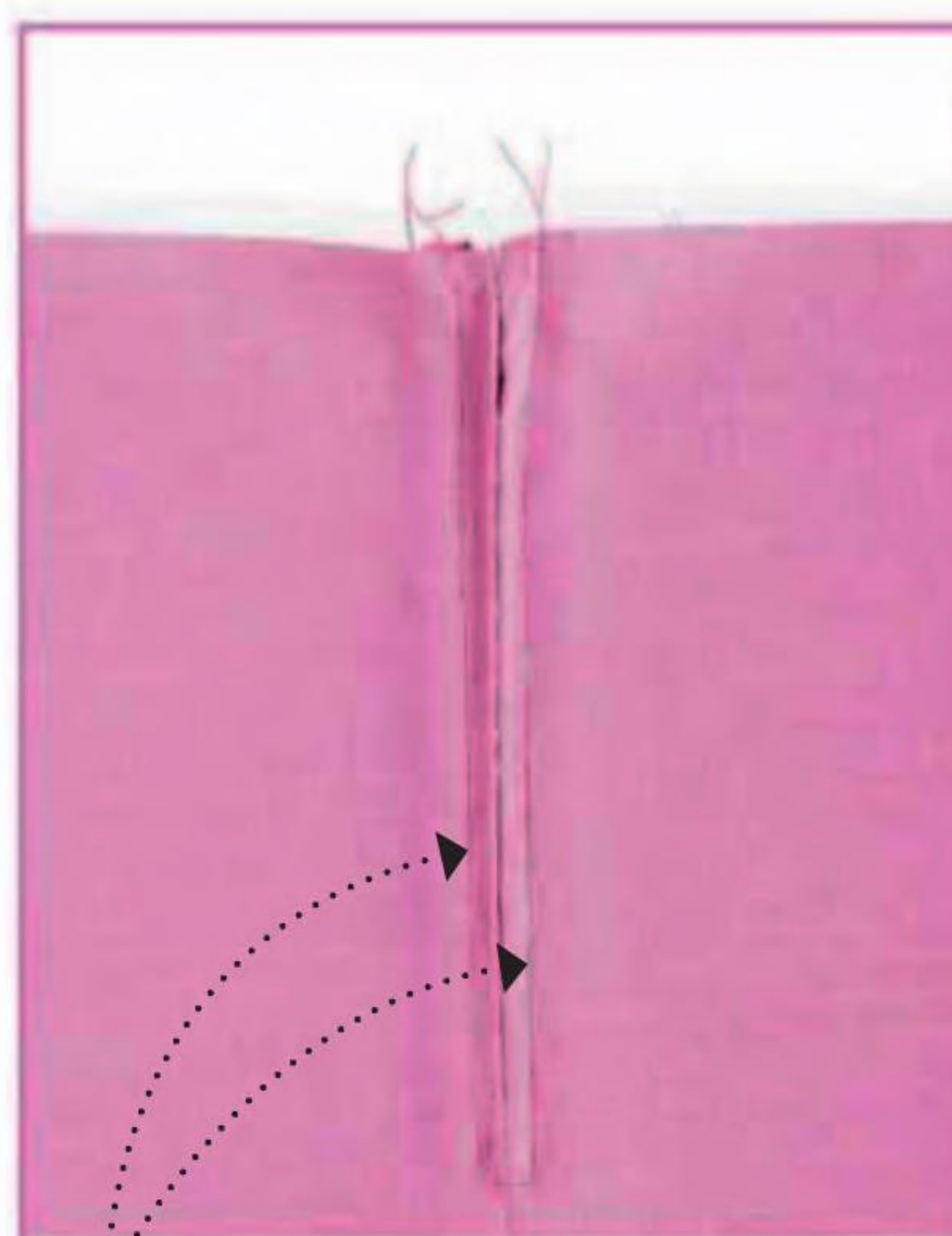
**3** Press the seam open lightly.



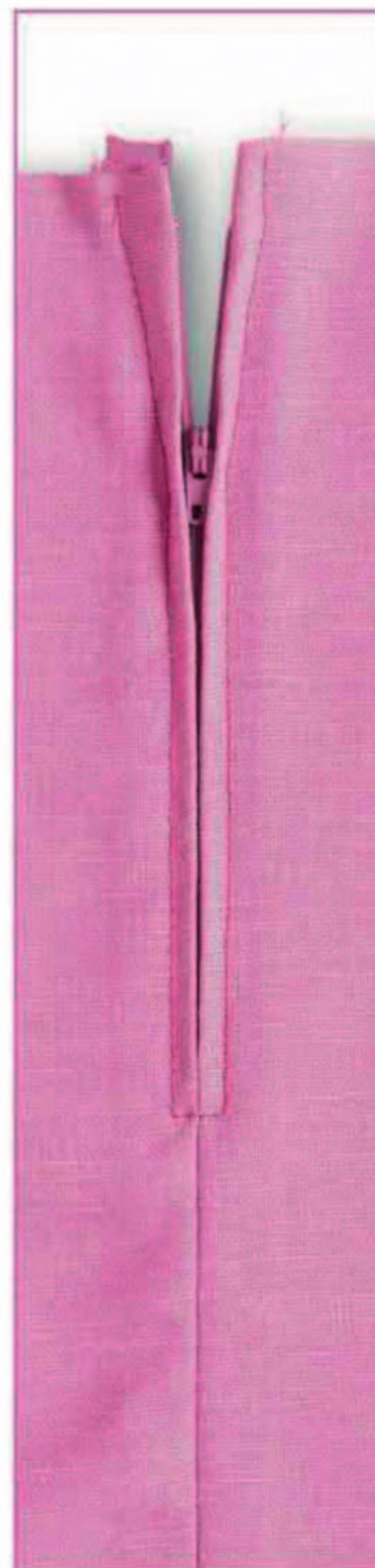
**4** Center the zipper behind the basted part of the seam. Pin and then baste in place along both sides.



**5** Machine stitch the zipper tape to the seam allowance. Make sure both sides of the tape are secured to the seam allowances. Sew to the end of the zipper tape.



**6** Working from the right side, sew down one side of the zipper, across the bottom, and up the other side through all the layers. Remove the baste stitches.



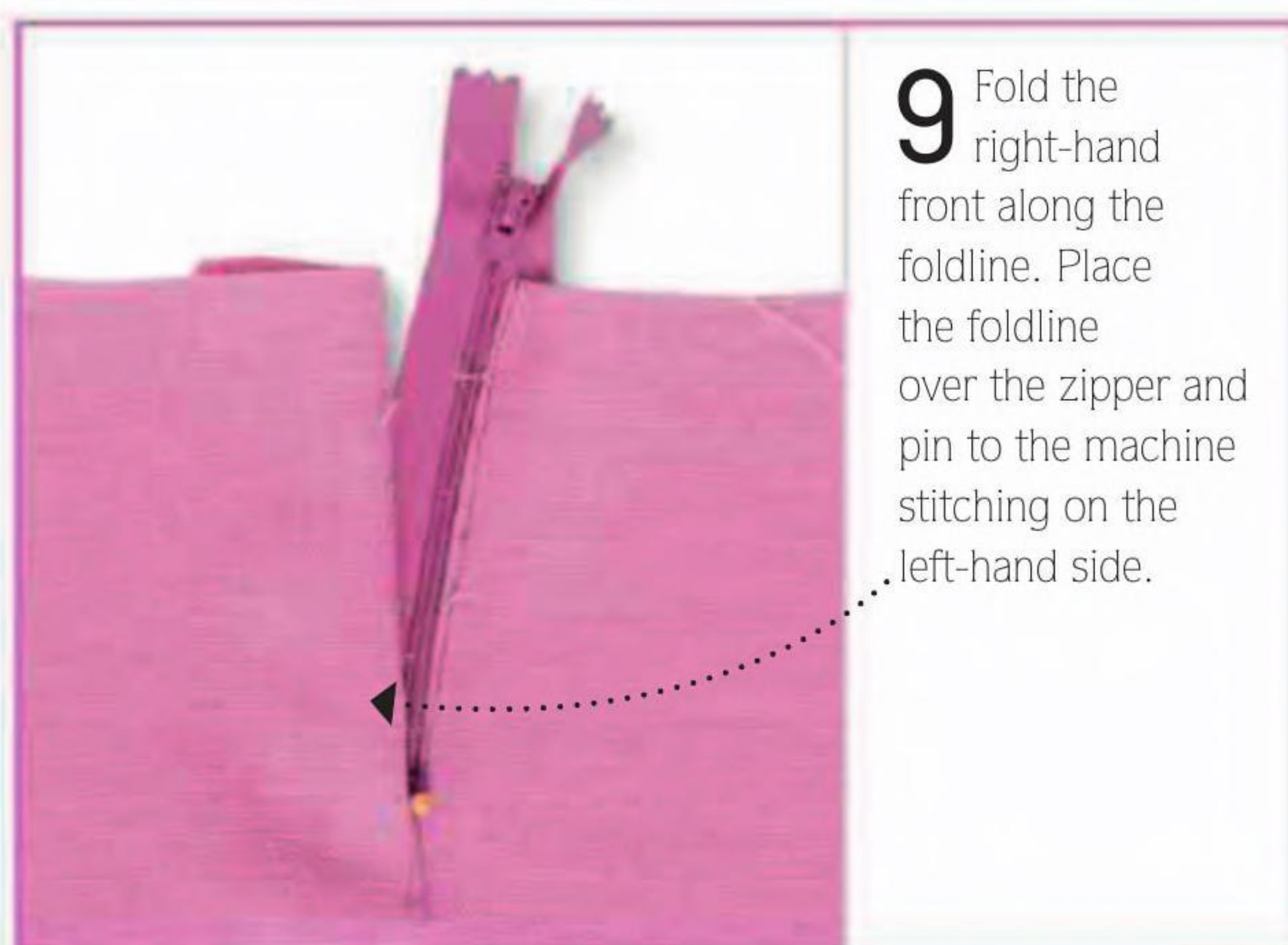
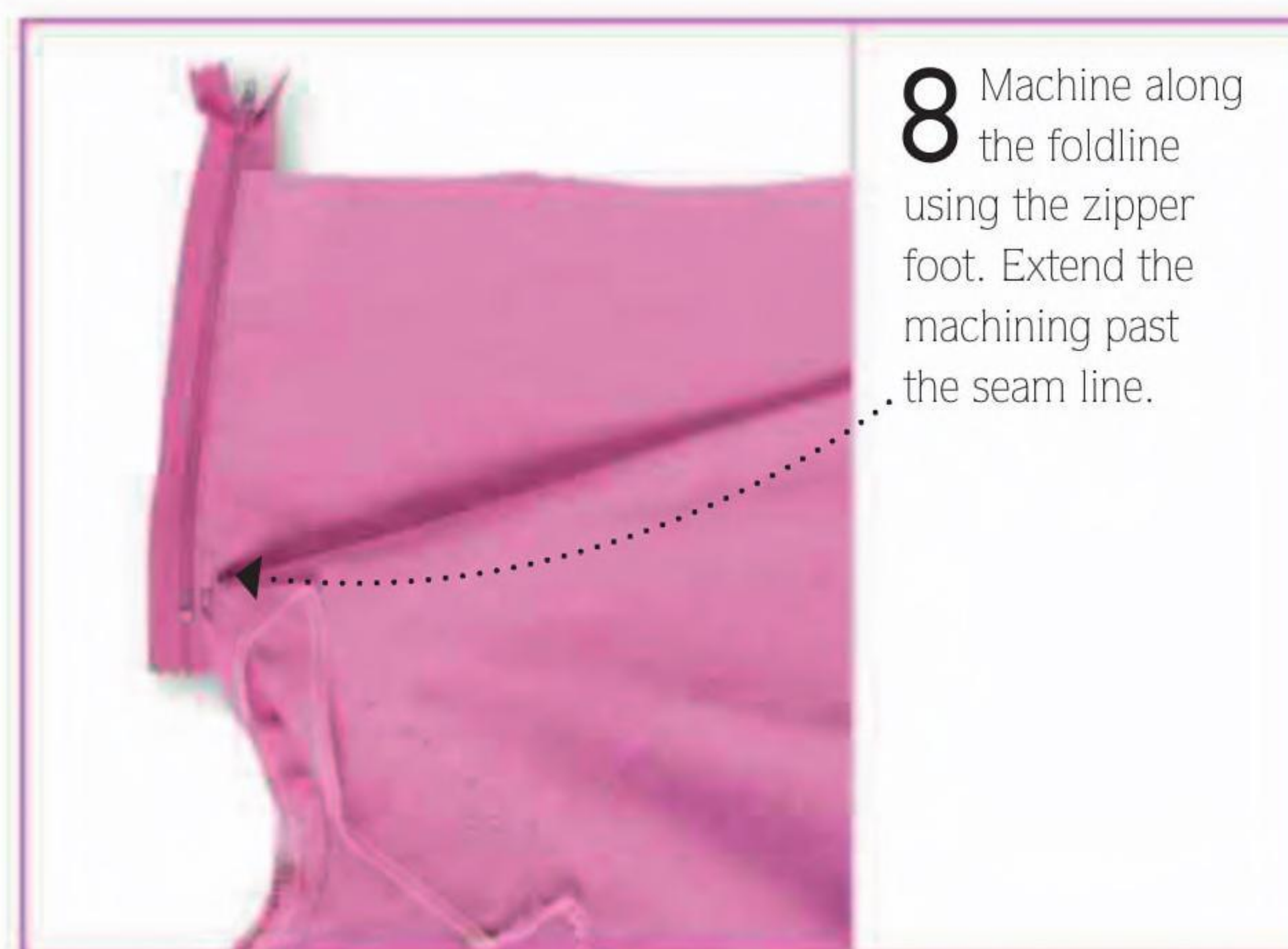
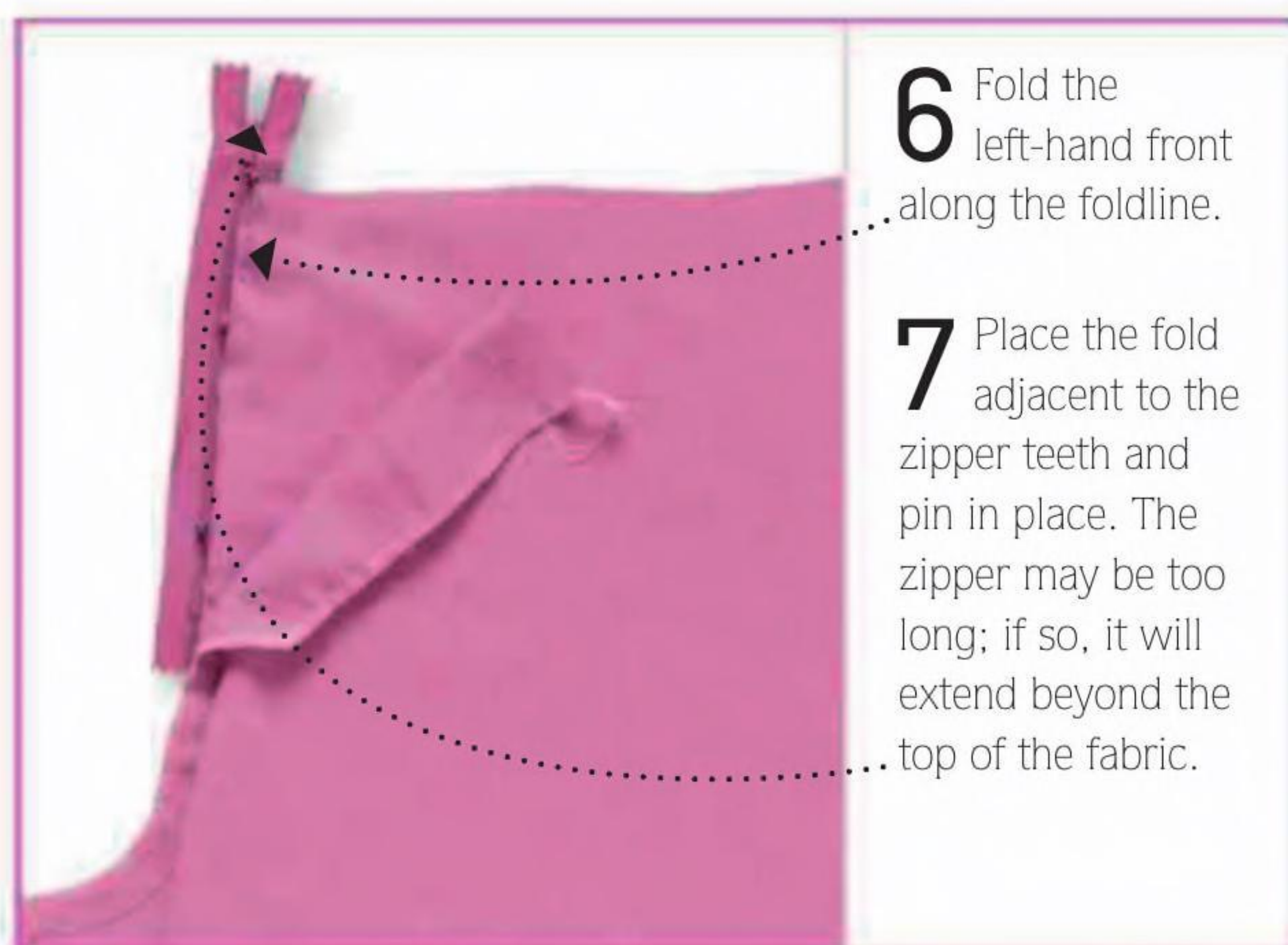
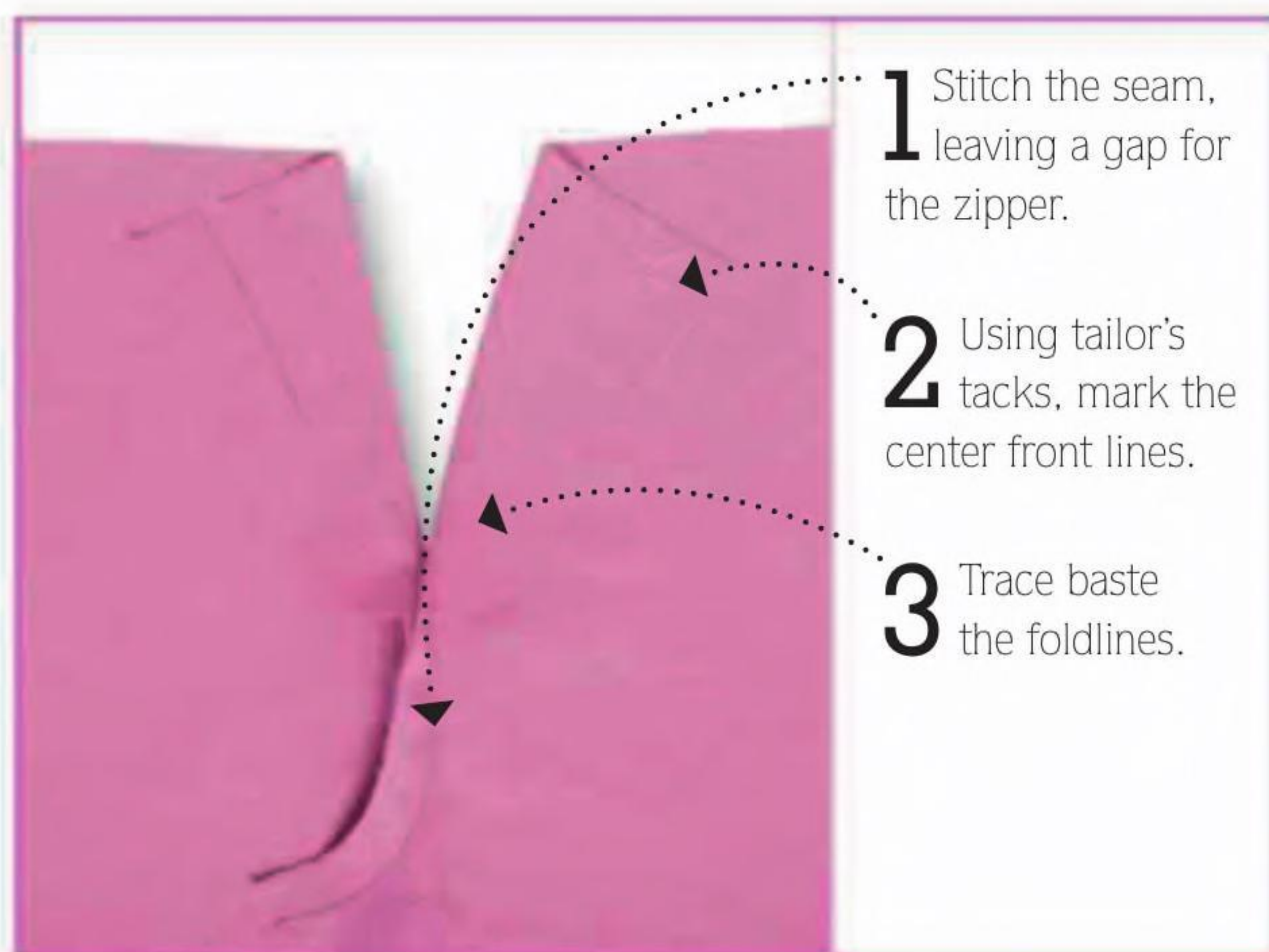
**7** The finished zipper from the right side.



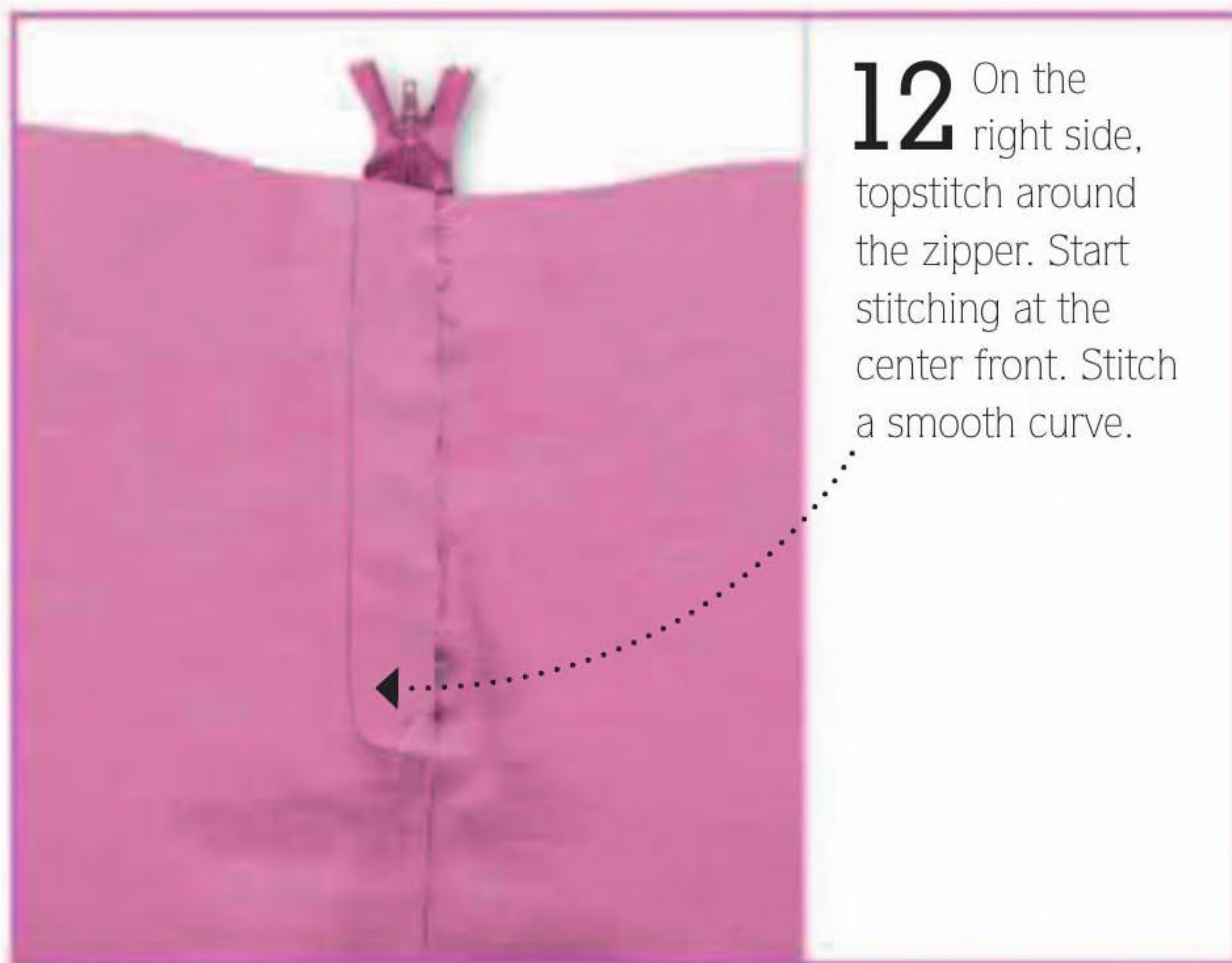


# Faced fly-front zipper

Whether it be for a classic pair of pants or a pair of jeans, a fly front is the most common technique for inserting a pant zipper. The zipper usually has a facing behind it to prevent the zipper teeth from catching.







**12** On the right side, topstitch around the zipper. Start stitching at the center front. Stitch a smooth curve.



**13** Neaten all the edges of the fly-front facing, leaving the top edge raw.



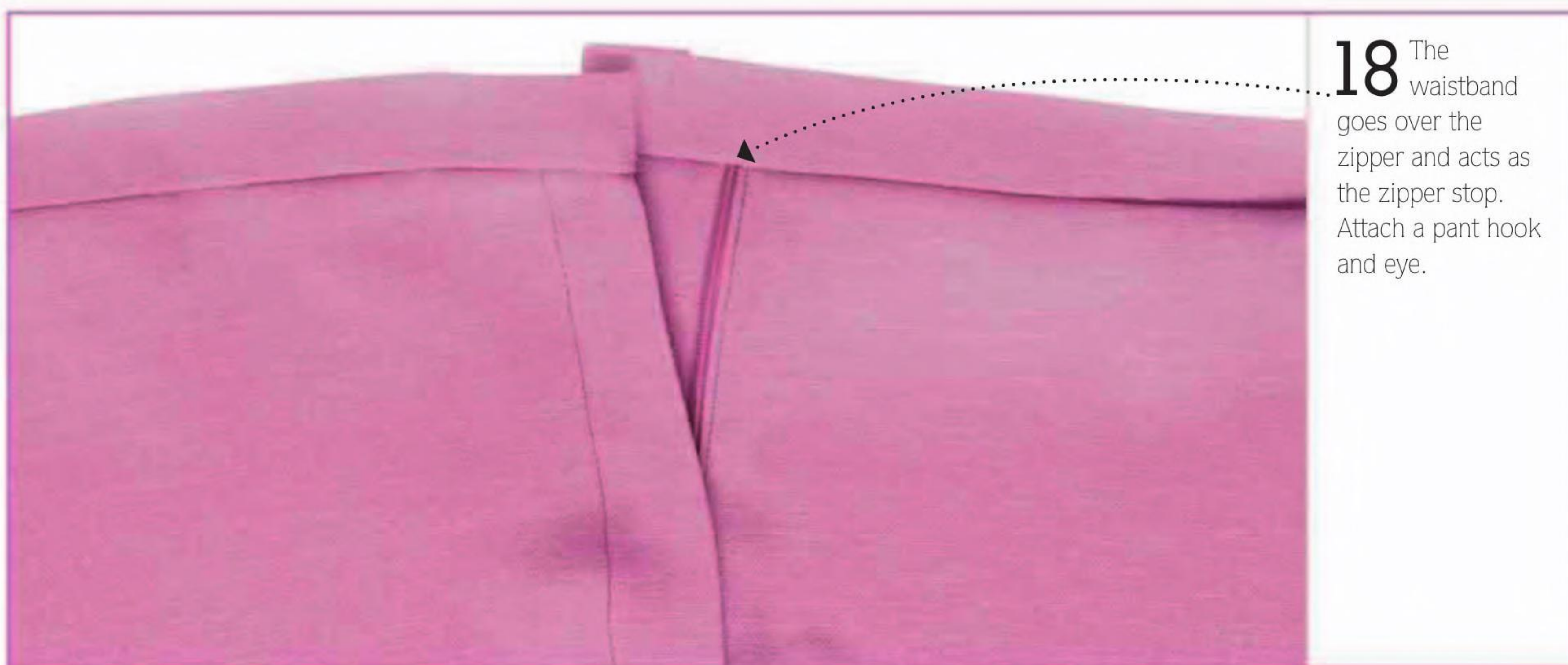
**14** On the wrong side, pin the facing to the left-hand side seam allowance. Ensure that the facing fully covers the zipper.

**15** Machine stitch to the seam allowance on the left-hand side.



**16** Attach the waistband over the zipper and the facings. Trim facing and zipper.

**17** Secure the lower edge of the facing on the right-hand side to the right-hand seam allowance.



**18** The waistband goes over the zipper and acts as the zipper stop. Attach a pant hook and eye.



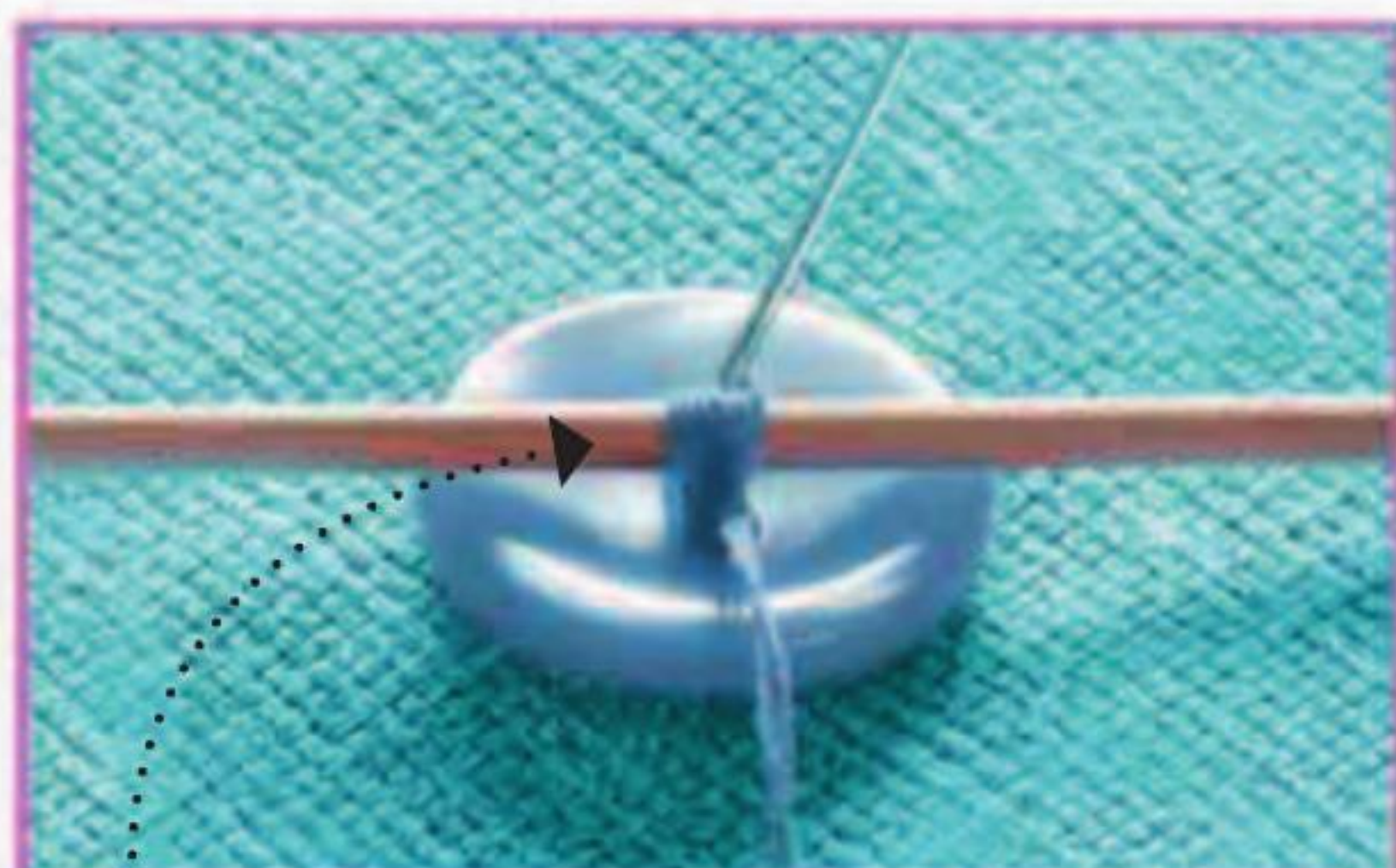


# Buttons

Buttons are one of the oldest forms of fastenings. They come in many shapes and sizes and can be made from a variety of materials, including shell, bone, plastic, nylon, and metal. Buttons are sewn to the fabric either through holes on their face or through a hole in a stalk called a shank. They are normally sewn on by hand, although a two-hole button can be machine-sewn.

## Sewing on a two-hole button

This is the most popular type of button and requires a thread shank to be made when sewing in place. A toothpick on top of the button will help you to make the shank.



**1** Position the button on the fabric. Start with a double stitch and double thread in the needle. Place a toothpick on top of the button. Stitch up and down through the holes, going over the toothpick.



**2** Remove the toothpick.

**3** Wrap the thread around the thread loops under the button to make a shank.

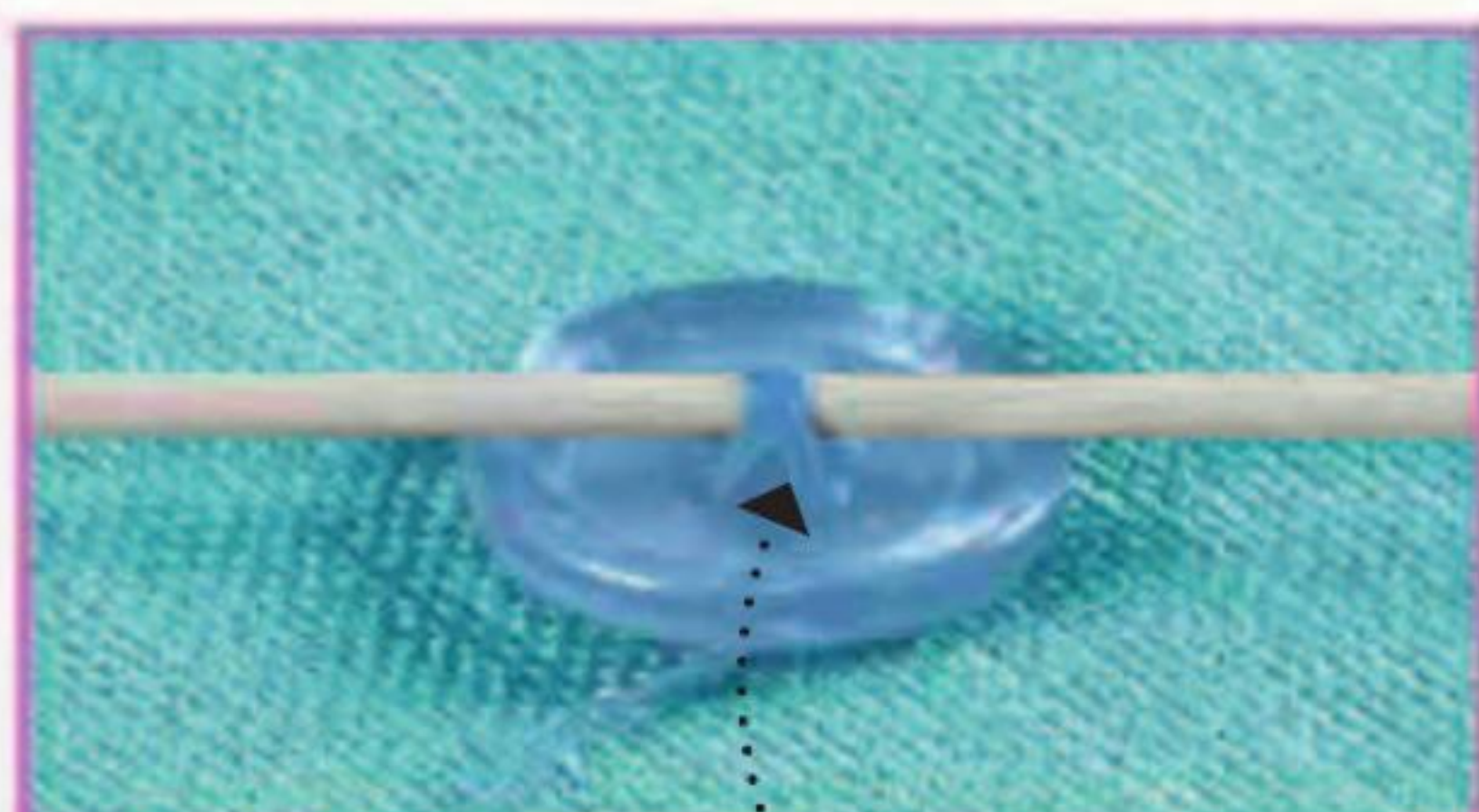


**4** Take the thread through to the back of the fabric.

**5** Buttonhole stitch over the loop of threads on the back of the work.

## Sewing on a four-hole button

This is stitched in the same way as a two-hole button except that the threads make an X over the top of the button.



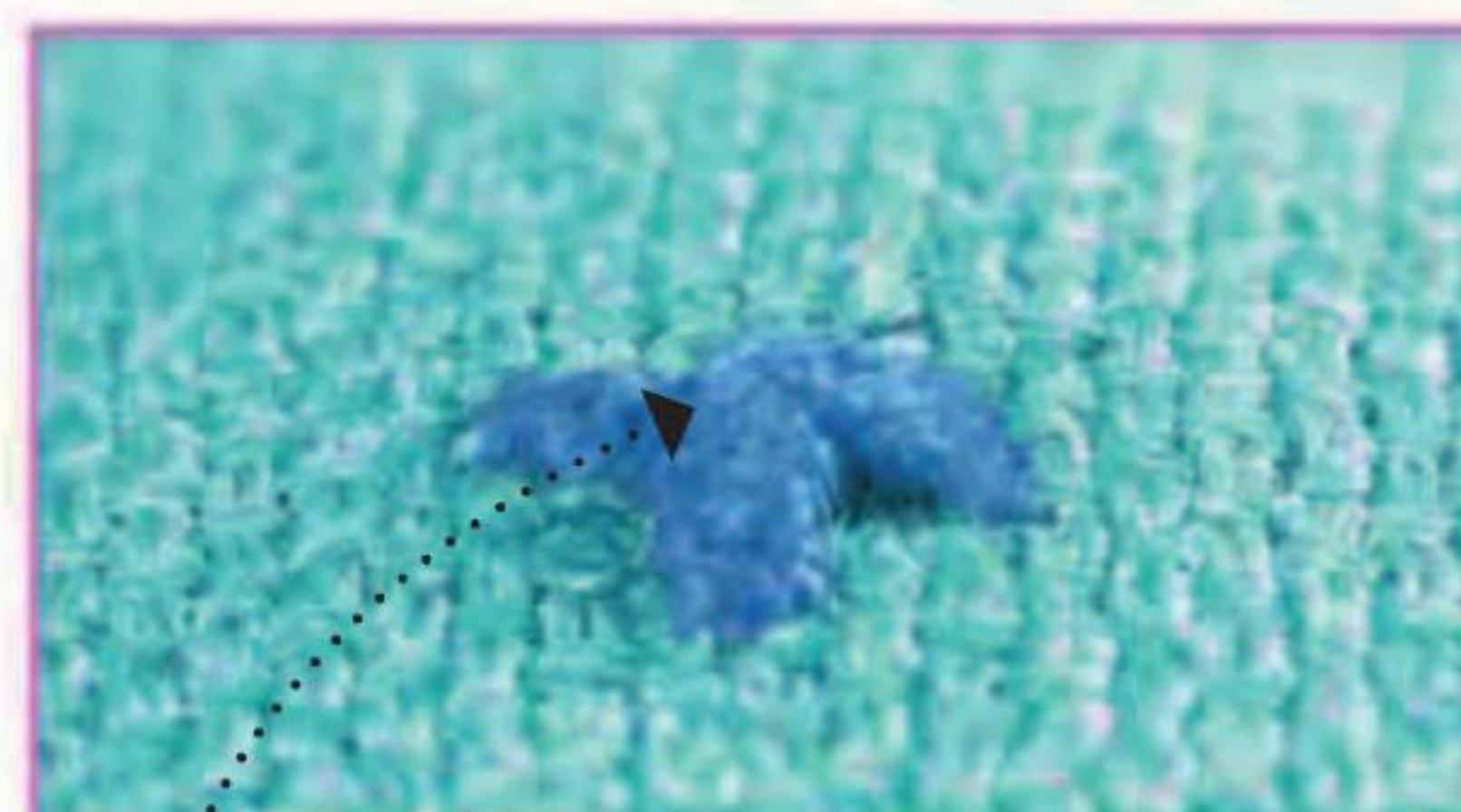
**1** Position the button on the fabric. Place a toothpick on the button.

**2** Using double thread, sew diagonally between the holes of the button to make an X on top.



**3** Remove the toothpick.

**4** Wrap the thread around the thread loops under the button to make the shank.



**5** On the reverse of the fabric, buttonhole stitch over the X-shaped thread loops.





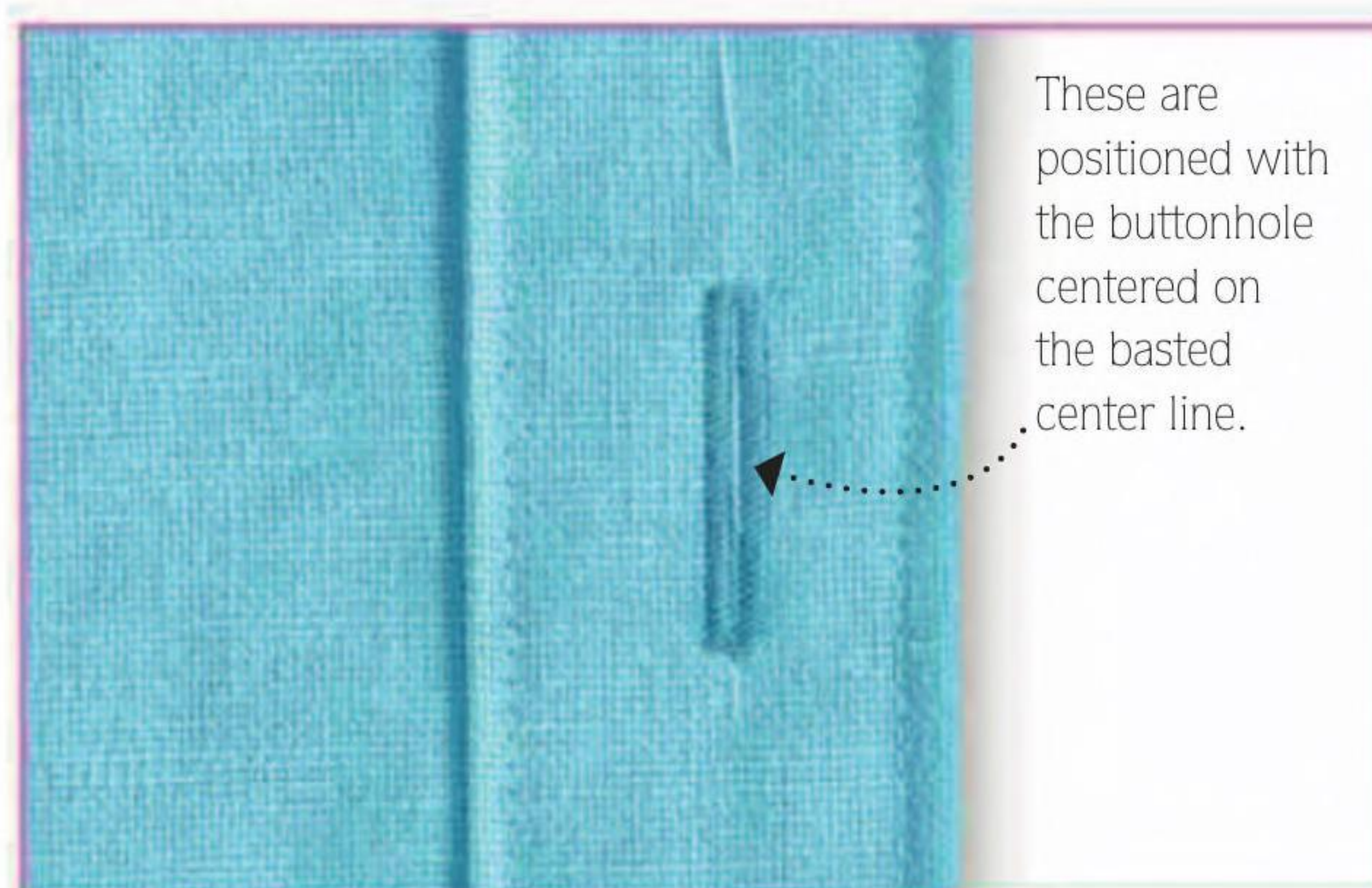
# Buttonholes

Adding buttons and buttonholes is one of the last things you will do when you are making a garment. Your pattern instructions will tell you where to position the buttons and buttonholes on the garment, while the size of your button will determine the size of the buttonhole.

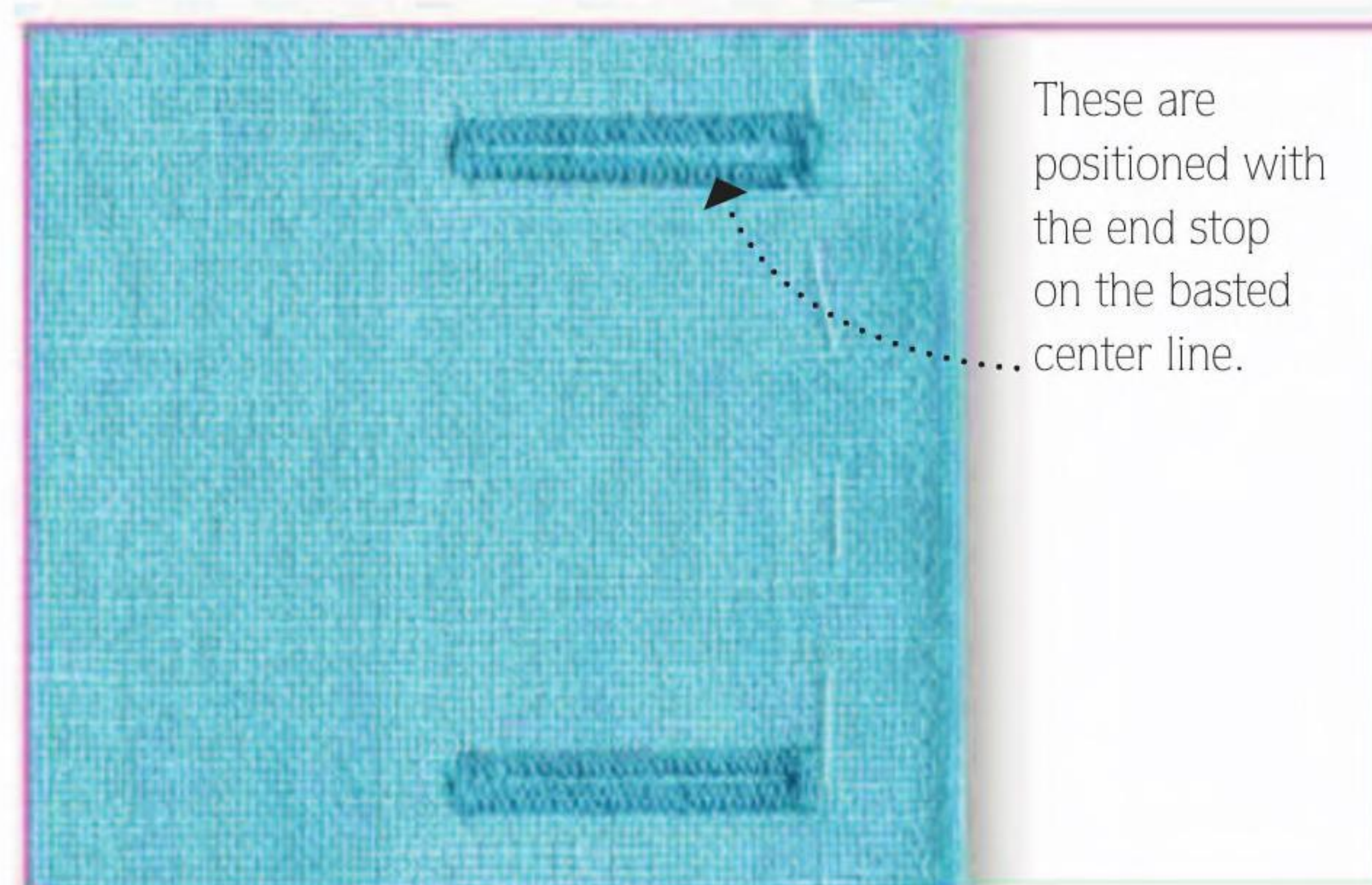
## Vertical or horizontal?

Generally, buttonholes are only placed vertically on a garment, with a placket or strip to contain the buttonhole. All other buttonholes should be horizontal. Any strain on the buttonhole will be taken by the end stop and keep the button from coming loose.

### VERTICAL BUTTONHOLES

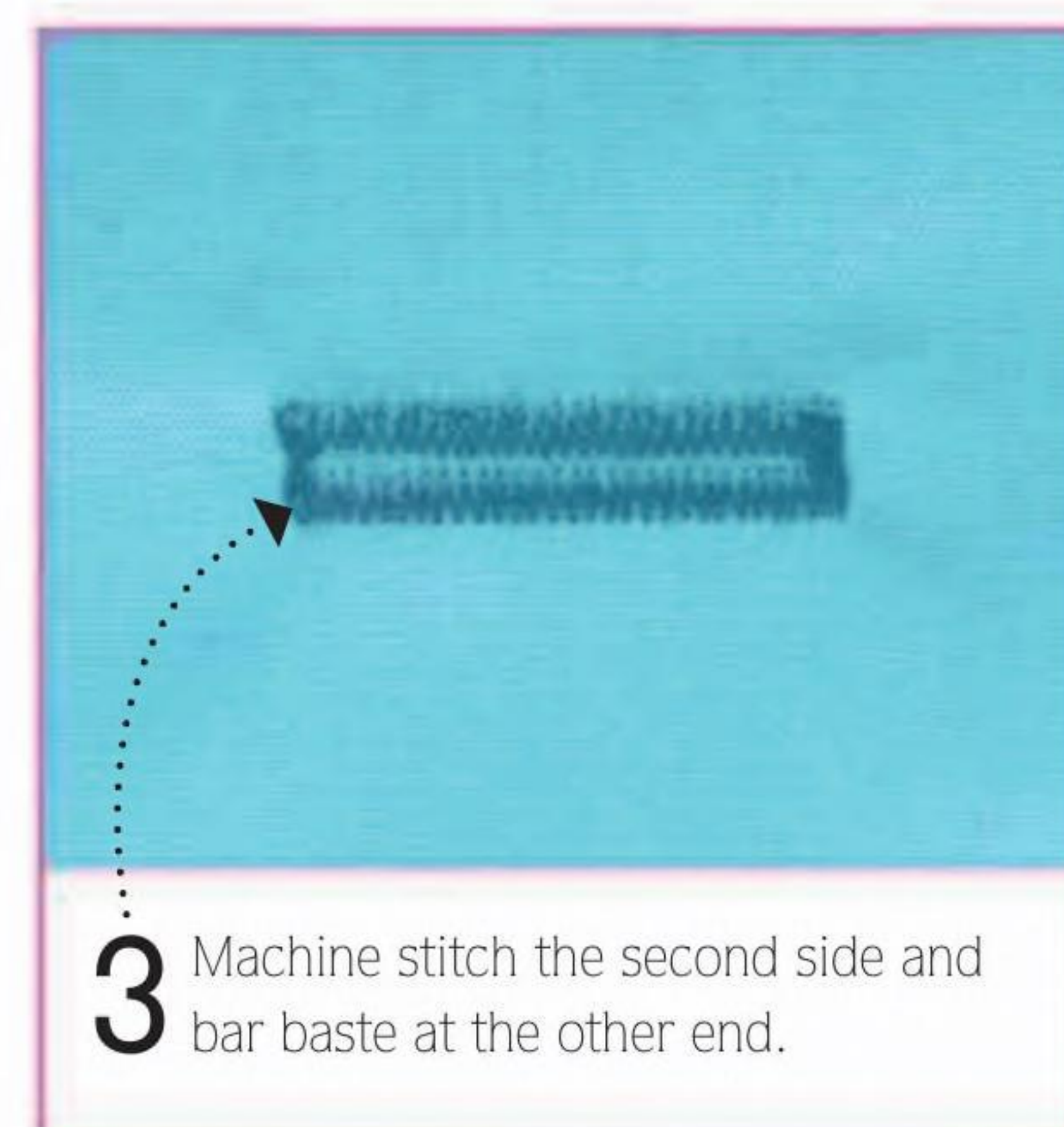
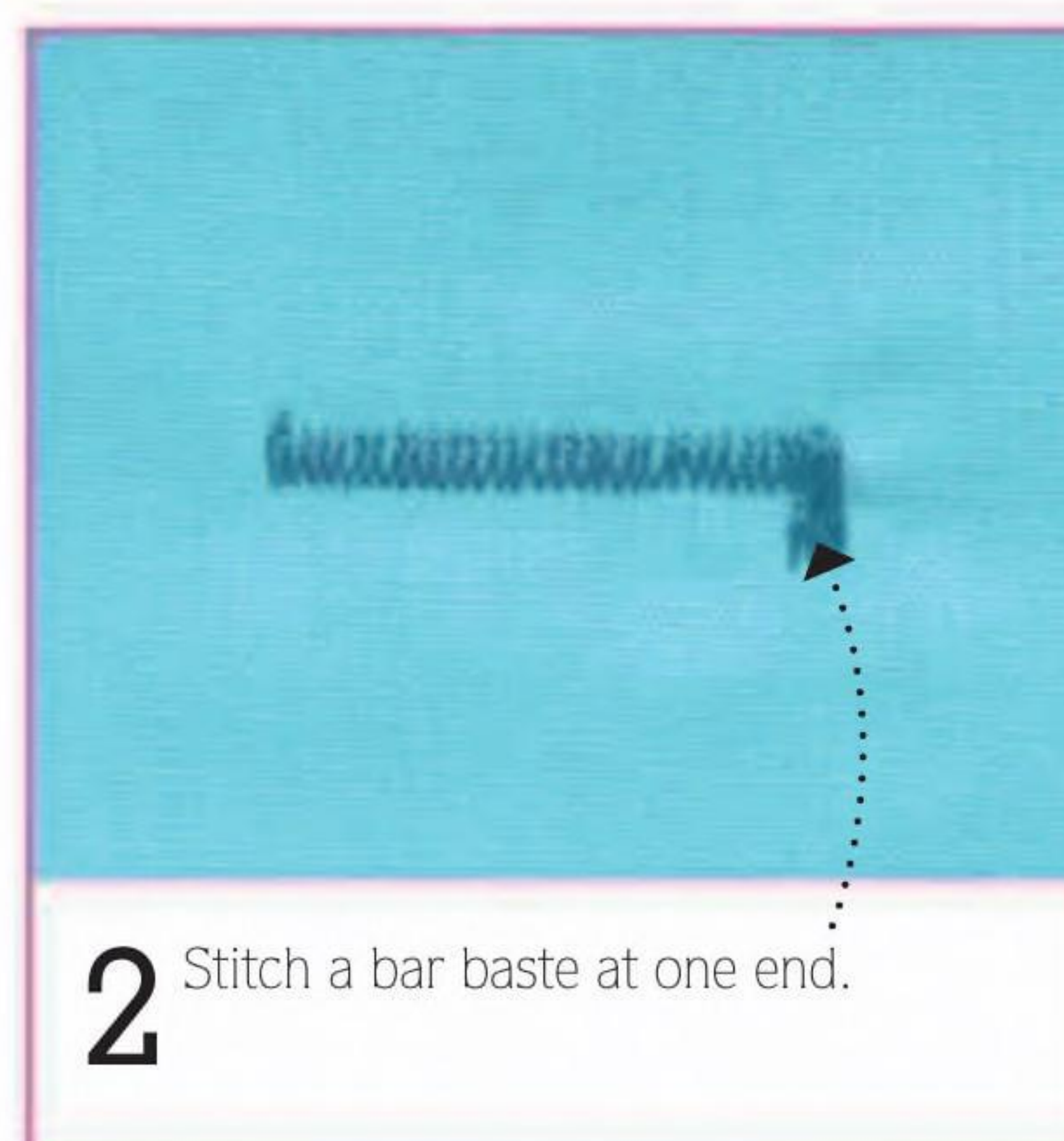
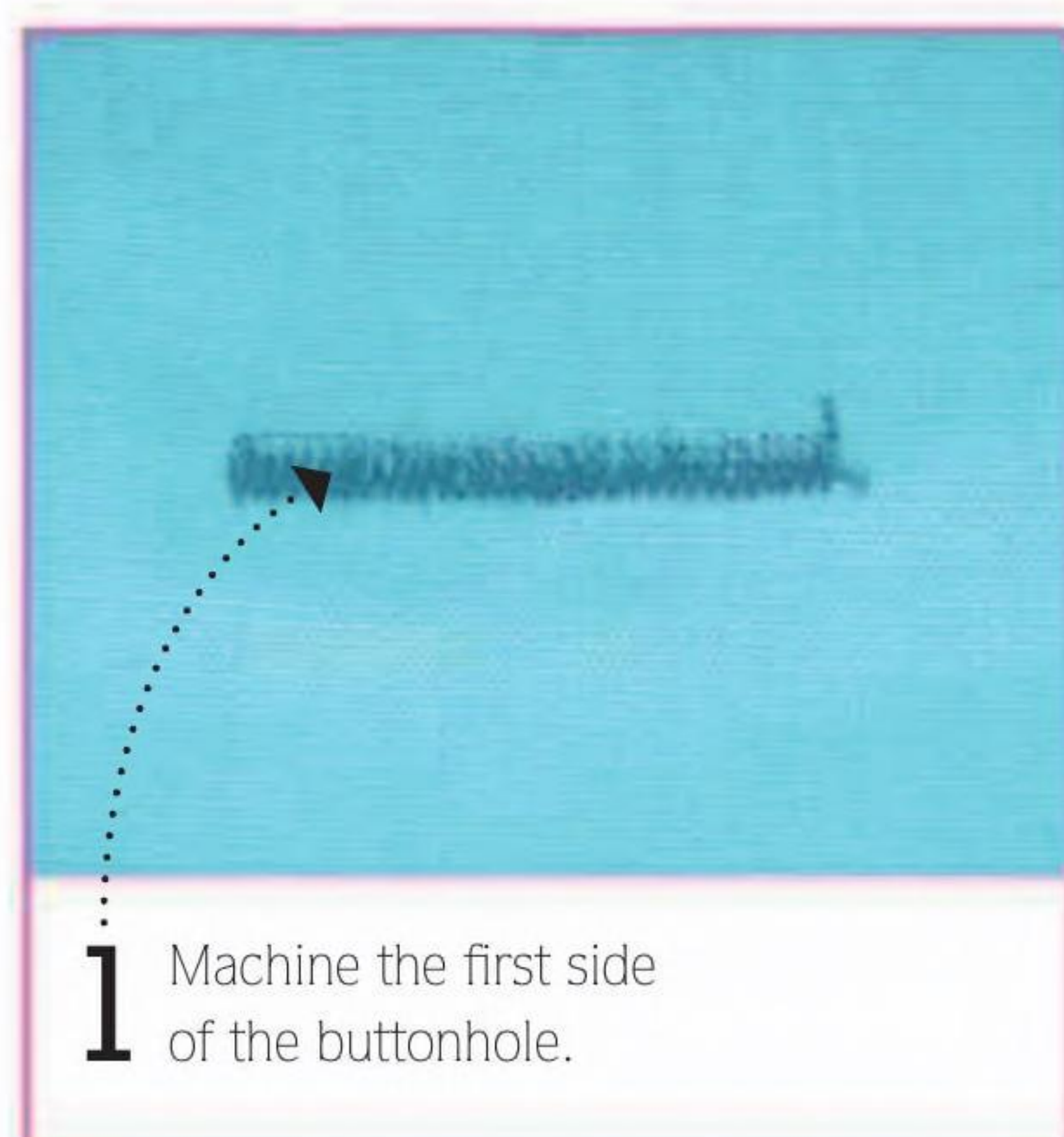


### HORIZONTAL BUTTONHOLES



## Stages of a buttonhole

A sewing machine stitches a buttonhole in three stages. The stitch can be varied slightly in width and length to suit the fabric, but the stitches need to be tight and close together.

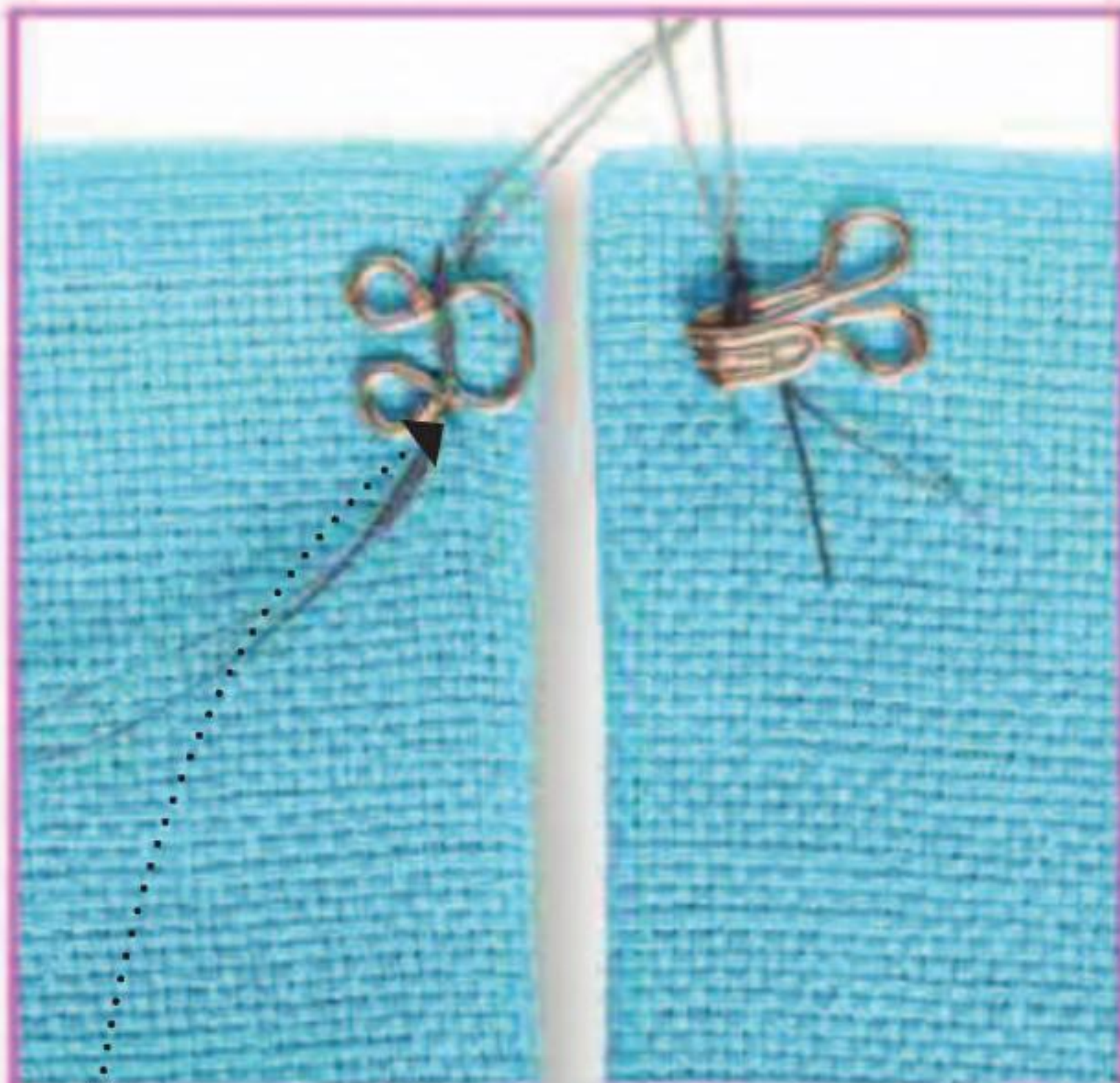




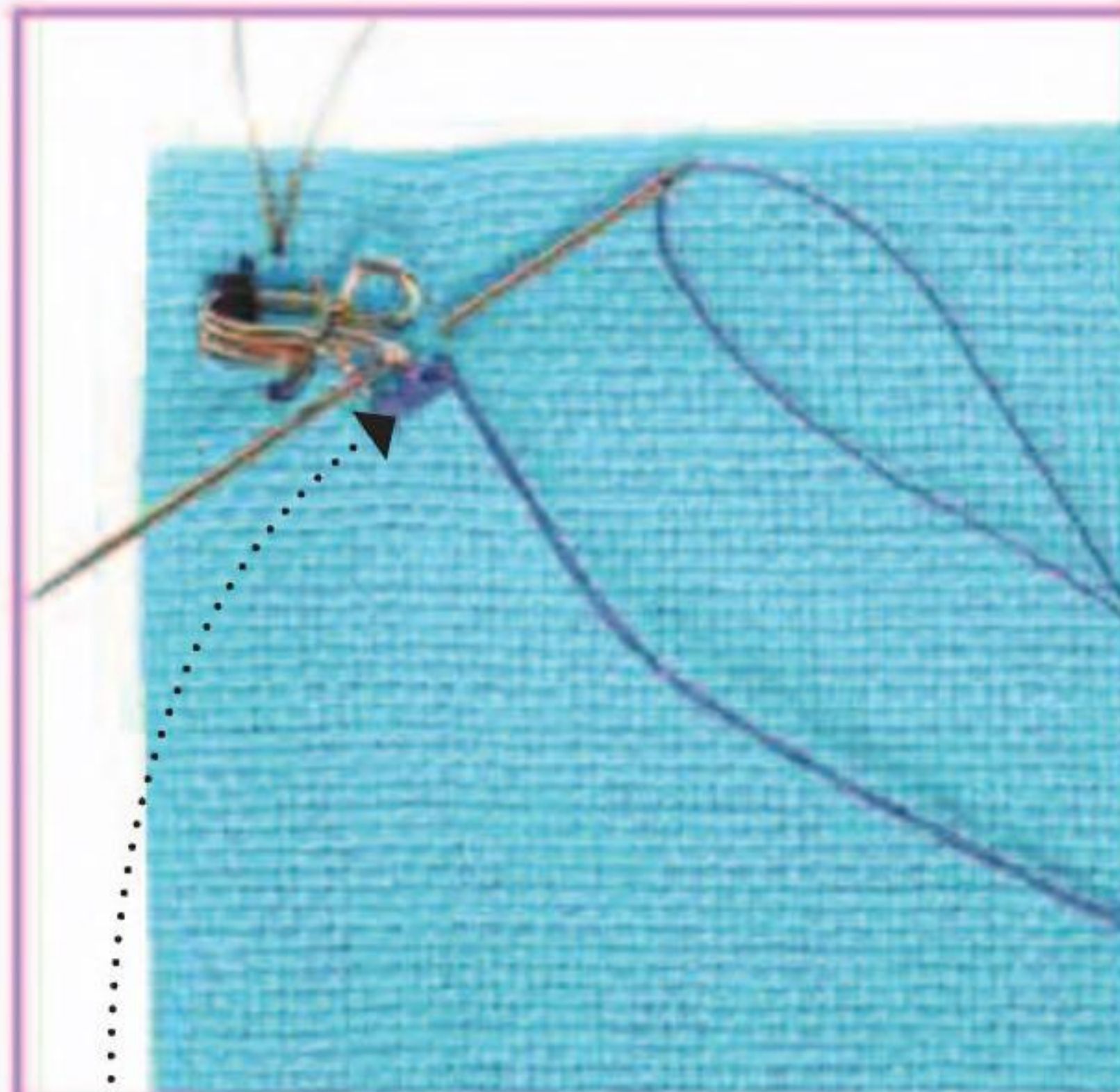
# Hooks and eyes

There are a multitude of different types of hook-and-eye fasteners. Purchased hooks and eyes are made from metal and are normally silver or black in color. Different-shaped hooks and eyes are used on different garments—large, broad hooks and eyes can be decorative and sewn to show on the outside, while tiny fasteners are meant to be discreet. A hook with a hand-worked eye produces a neat, close fastening.

## Attaching hooks and eyes



**1** Secure the hook and eye in place with a basting stitch. Make sure they are in line with each other.

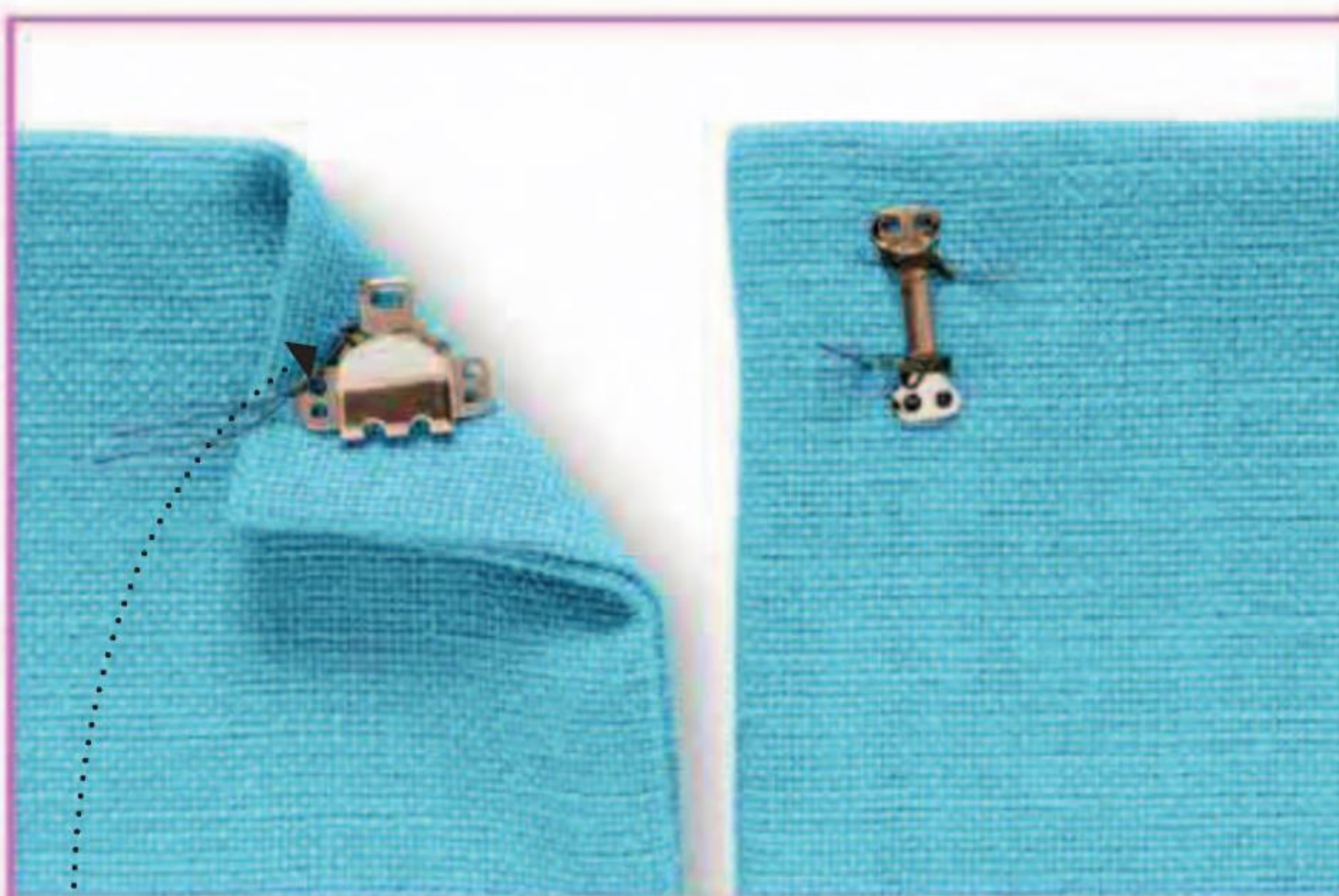


**2** Sew around each circular end with a buttonhole stitch.



**3** Place a few whipstitches under the hook to prevent it from moving.

## Pant hook and bar



**1** A hook-and-bar fastener for pant and skirt waistbands is large and flat. Baste both the hook and bar in position. Do not baste through their securing holes.



**2** Buttonhole stitch through all the securing holes on both hook and bar.

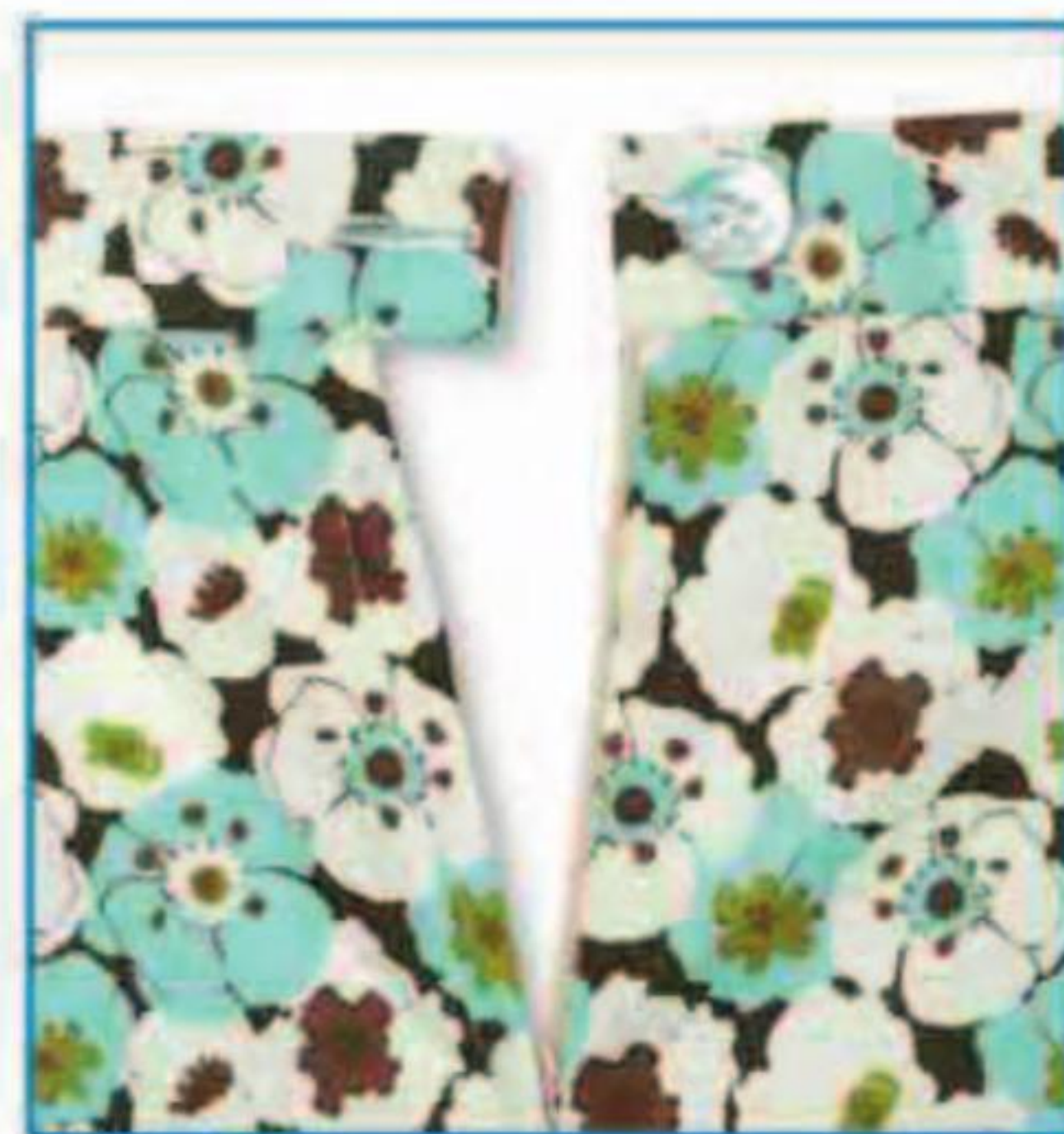








# Garments

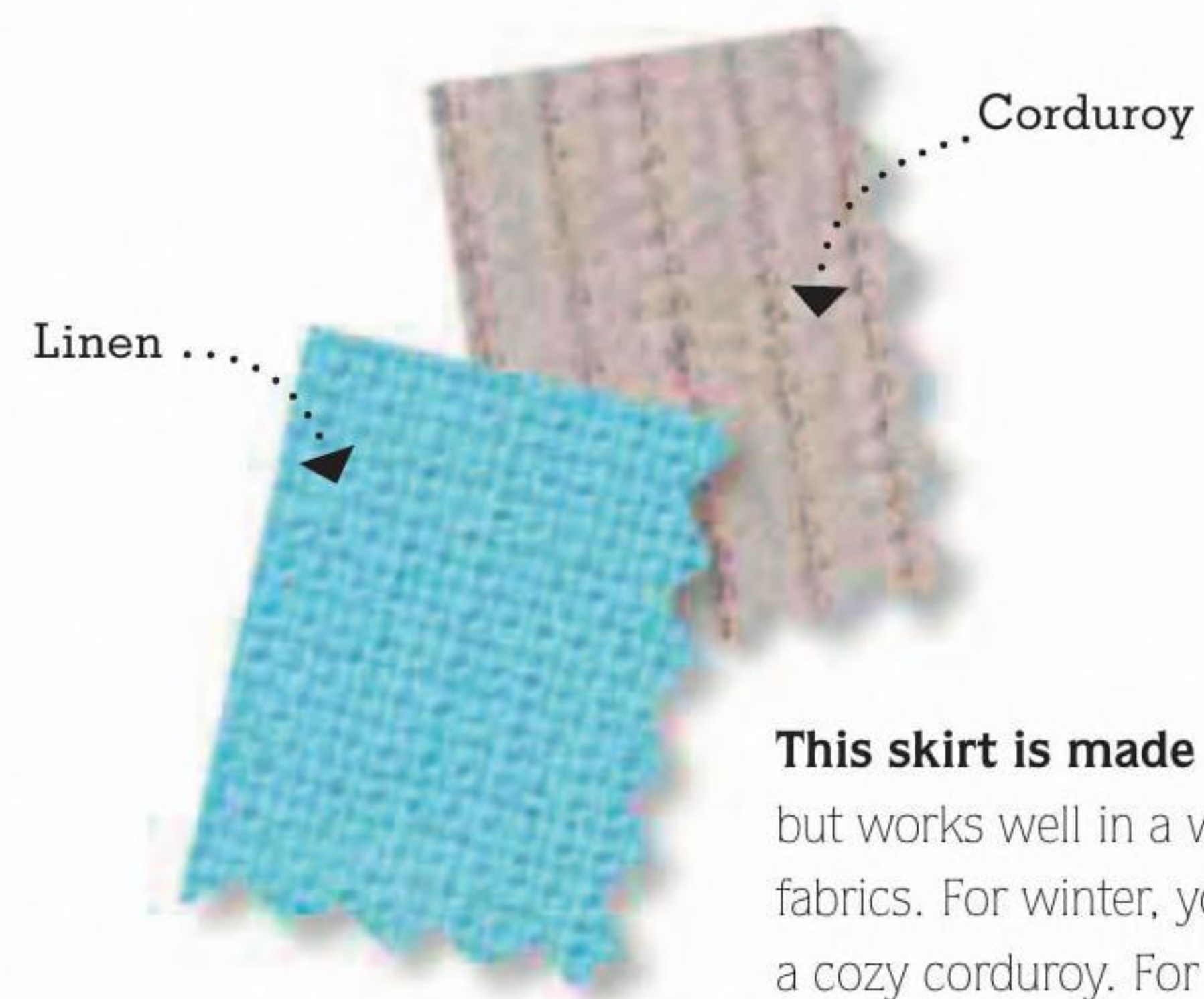




## Skirt pattern one

# Classic A-line skirt

This A-line skirt will never go out of style and can be worn at all times of the year and on all occasions. It is also one of the easiest garments for a beginner to make. It has only three pattern pieces—a front, a back, and a waistband. The skirt needs to fit comfortably around the waist and across the tummy, so check your measurements carefully against the pattern.



**This skirt is made in** a cotton print, but works well in a wide range of fabrics. For winter, you could choose a cozy corduroy. For summer, linen will keep you cool and fresh.

## BEFORE YOU START

### YOU WILL NEED

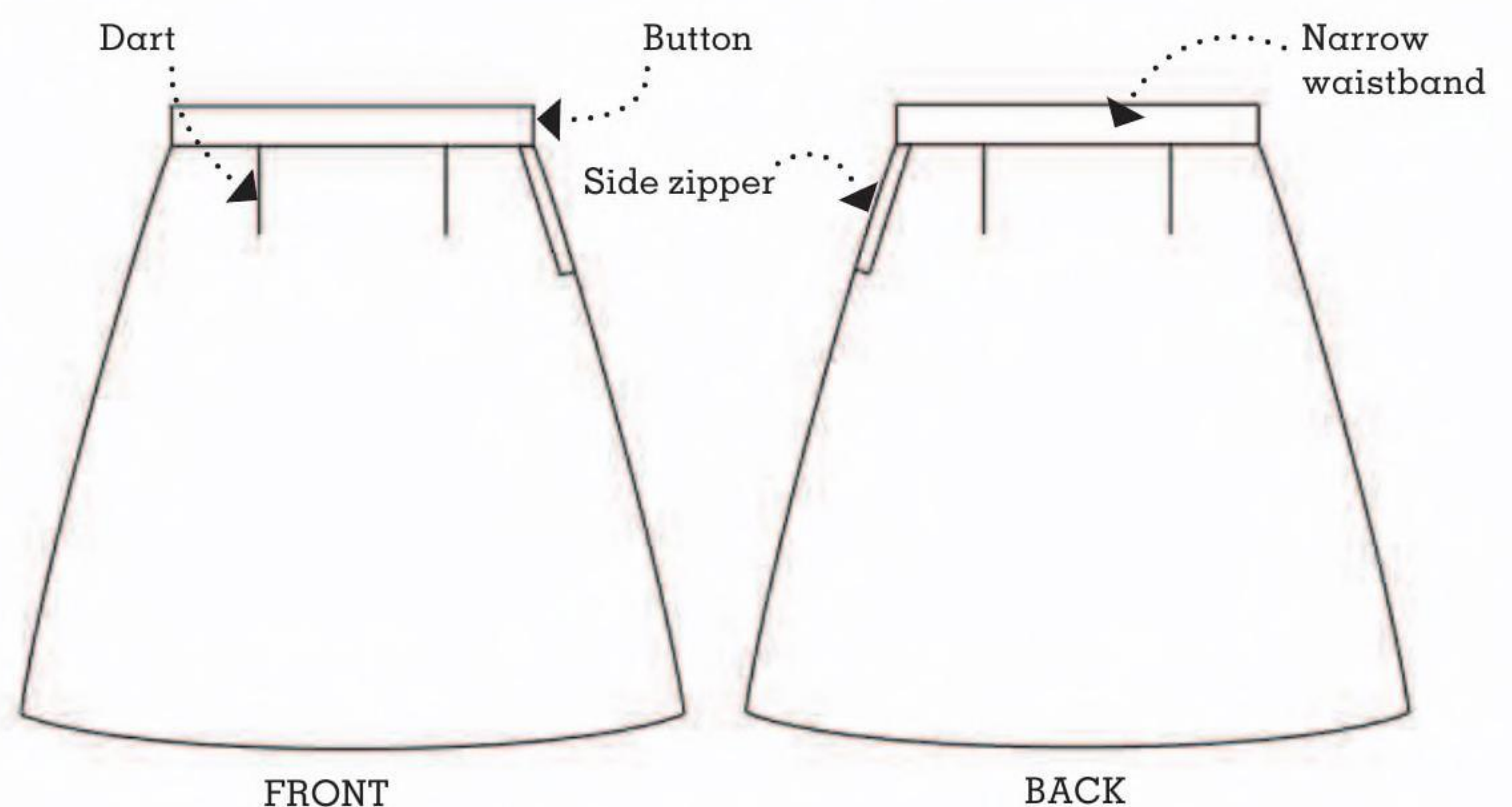
- 1½yd (1.3m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 1¼yd (1m) waistband interfacing
- 8½in (22cm) skirt zipper
- 1 button

### PREPARING THE PATTERN

- This skirt is made using Skirt Pattern One (see pp.168–169)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

## GARMENT CONSTRUCTION

This A-line skirt is shaped by the two darts in the front and back. There is a zipper in the left-hand side. The narrow waistband is fastened with a button and buttonhole fastening. The finished skirt should sit just above the knee.





## HOW TO MAKE THE CLASSIC A-LINE SKIRT



**1** Cut out the fabric and mark the start of the darts with tailor's tacks (see p.27). Clip the end of the darts on the raw edge (see p.26).



**2** Make the darts (see pp.40–41) and press toward the center of the garment.



**3** Neaten the side seams on the back and the front using a 3-thread serger stitch or a small zigzag stitch (see p.34).



**4** Sew the LH (left hand) side seam, leaving a gap for the zipper. Press the seam open, then insert a zipper (see p.67)

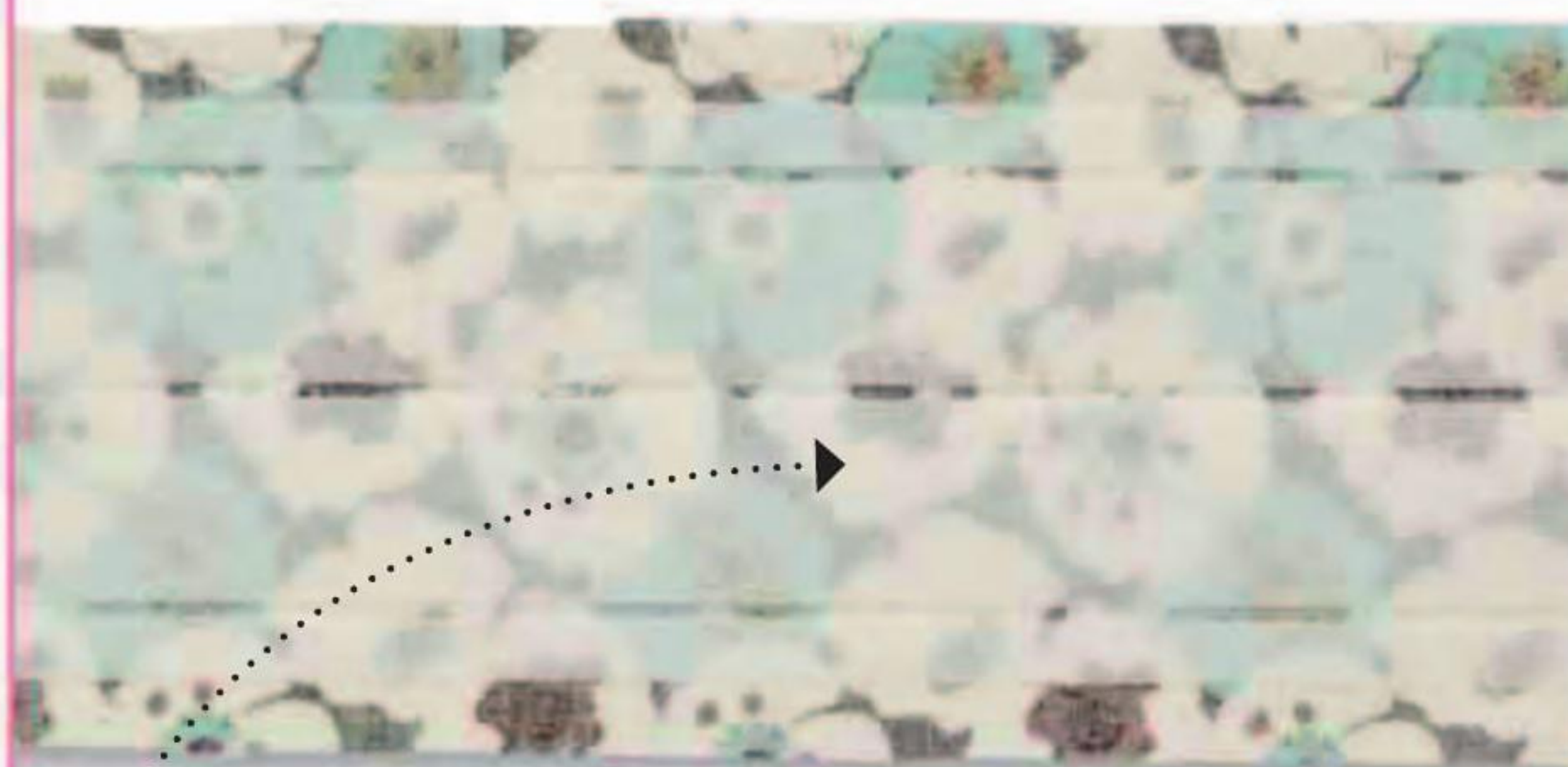




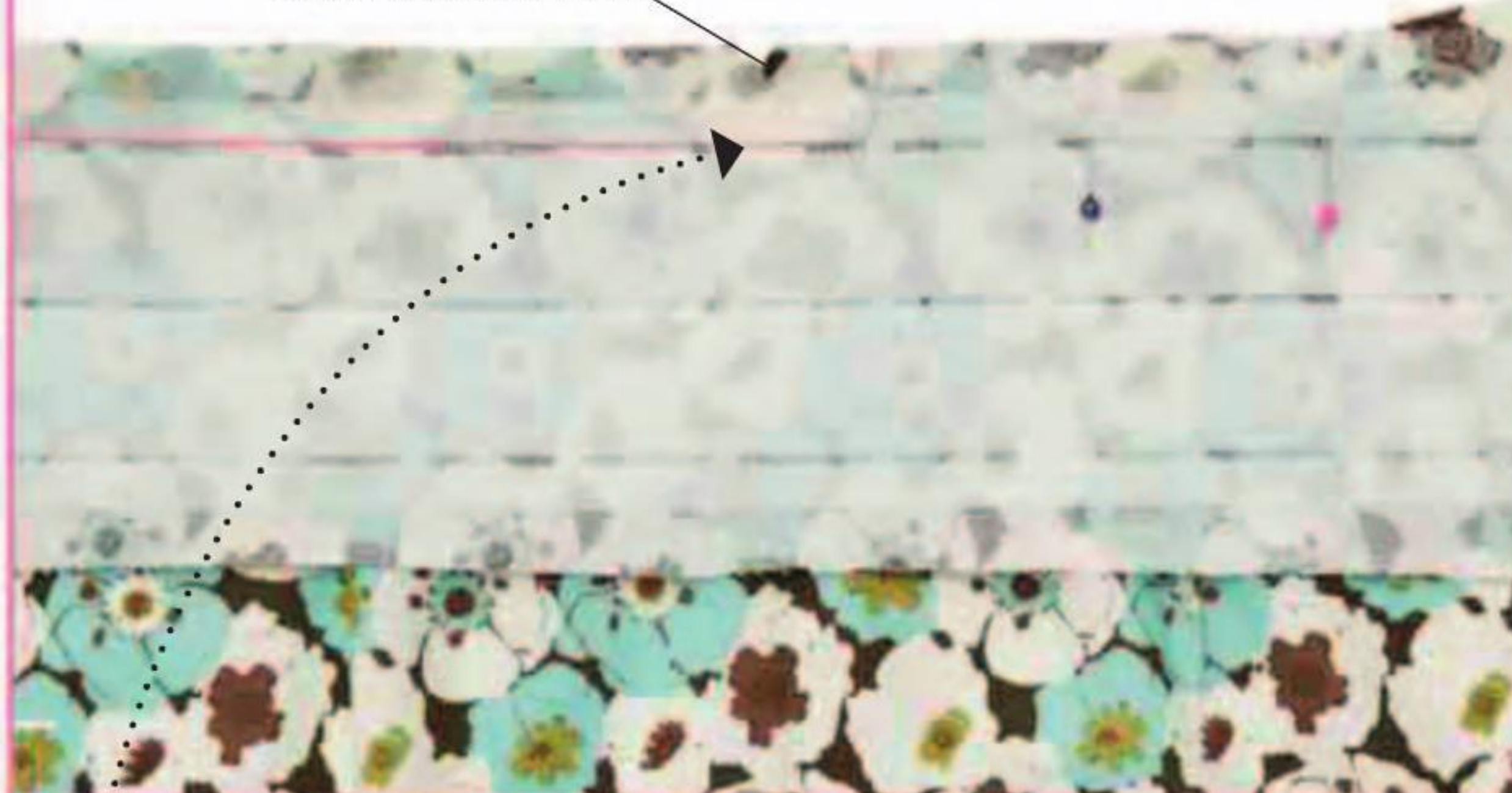
**5** Sew the RH (right hand) side seam and press the seam open (see p.33).



**6** Attach the waistband interfacing to the waistband (see p.47).



matched notches



**7** Attach the waistband to the skirt, matching the notches (see p.52).



**8** Layer the seam allowance by trimming the waistband side of the seam to half its width (see p.38). Press toward the waistband.



**9** Fold the waistband RS (right side) to RS. Pin, then sew the ends of the waistband.







**10** Clip the ends of the waistband to reduce bulk.



**11** Turn the waistband to the RS, pushing the clipped ends out. Fold under the raw edge, then pin and hand sew in place.



**12** Neaten the hem edge by serging (see p.65). Turn up a 1½in (4cm) hem and hand sew in place.



**13** Make a buttonhole on the overlap of the waistband (see p.72). Sew a button on the underlap (see p.71).





## Skirt pattern two

# Classic tailored skirt

A straight skirt is a staple garment in every woman's wardrobe. It could be the bottom half of a suit, made in a party fabric for a night out, or just be a simple, hardworking everyday skirt. The vent in the center back hemline ensures that you won't have trouble walking, whatever the occasion. The skirt should be close-fitting, so choose the pattern size by your hip measurement.



## BEFORE YOU START

### YOU WILL NEED

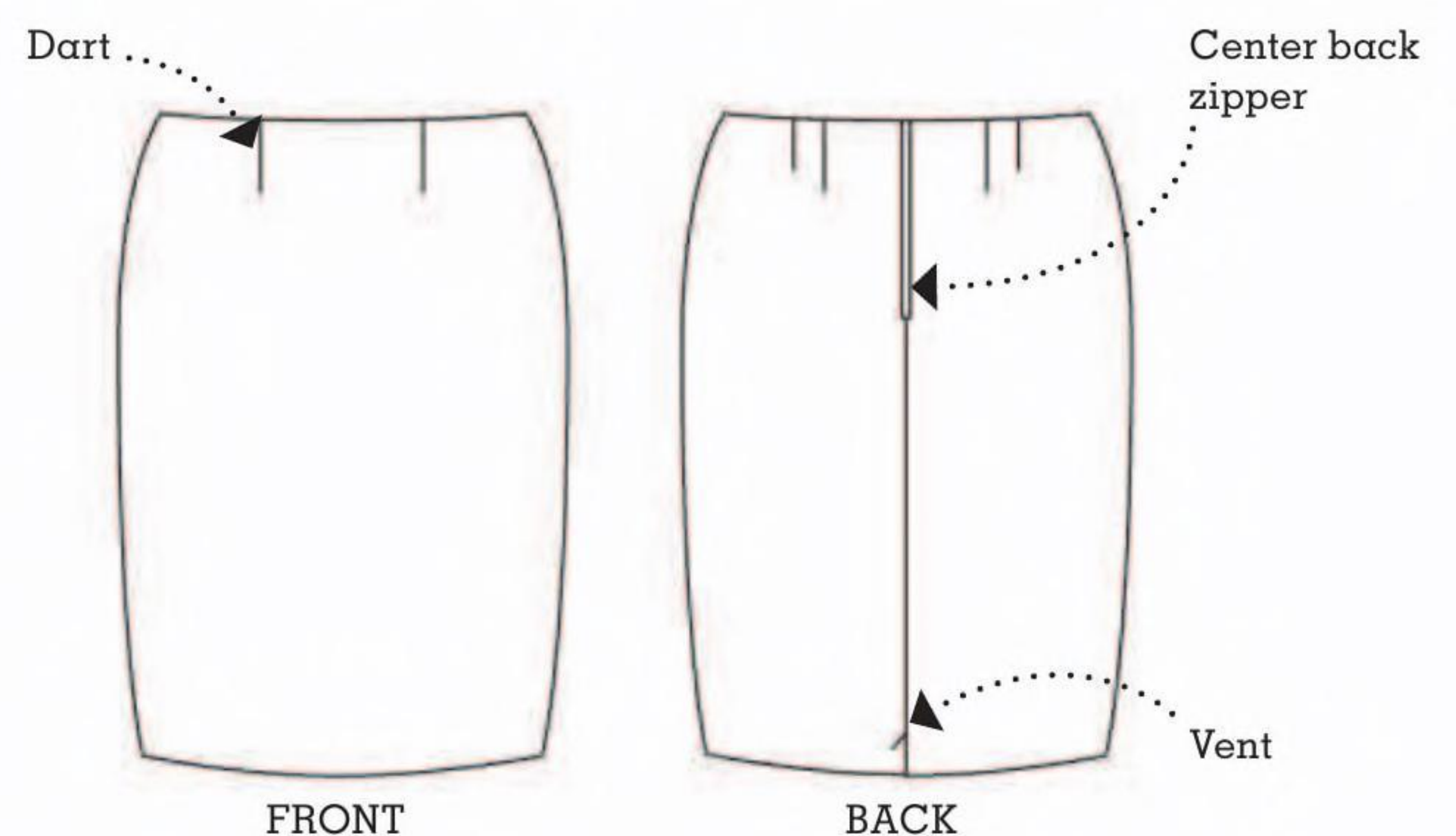
- 1 1/4 yd (1 m) x 60 in (150 cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 3/4 yd (50 cm) lightweight fusible interfacing
- 7 in (18 cm) skirt zipper

### PREPARING THE PATTERN

- This skirt is made using Skirt Pattern Two (see pp. 170–171)
- Follow the instructions (see pp. 166–167) to download or copy the pattern in your size

## GARMENT CONSTRUCTION

This close-fitting skirt narrows slightly toward the hem and has a center back vent. One dart in the front and two in the back shape the skirt to the waist and there is a zipper in the center back. The waistline is finished with a facing.





## HOW TO MAKE THE CLASSIC TAILORED SKIRT



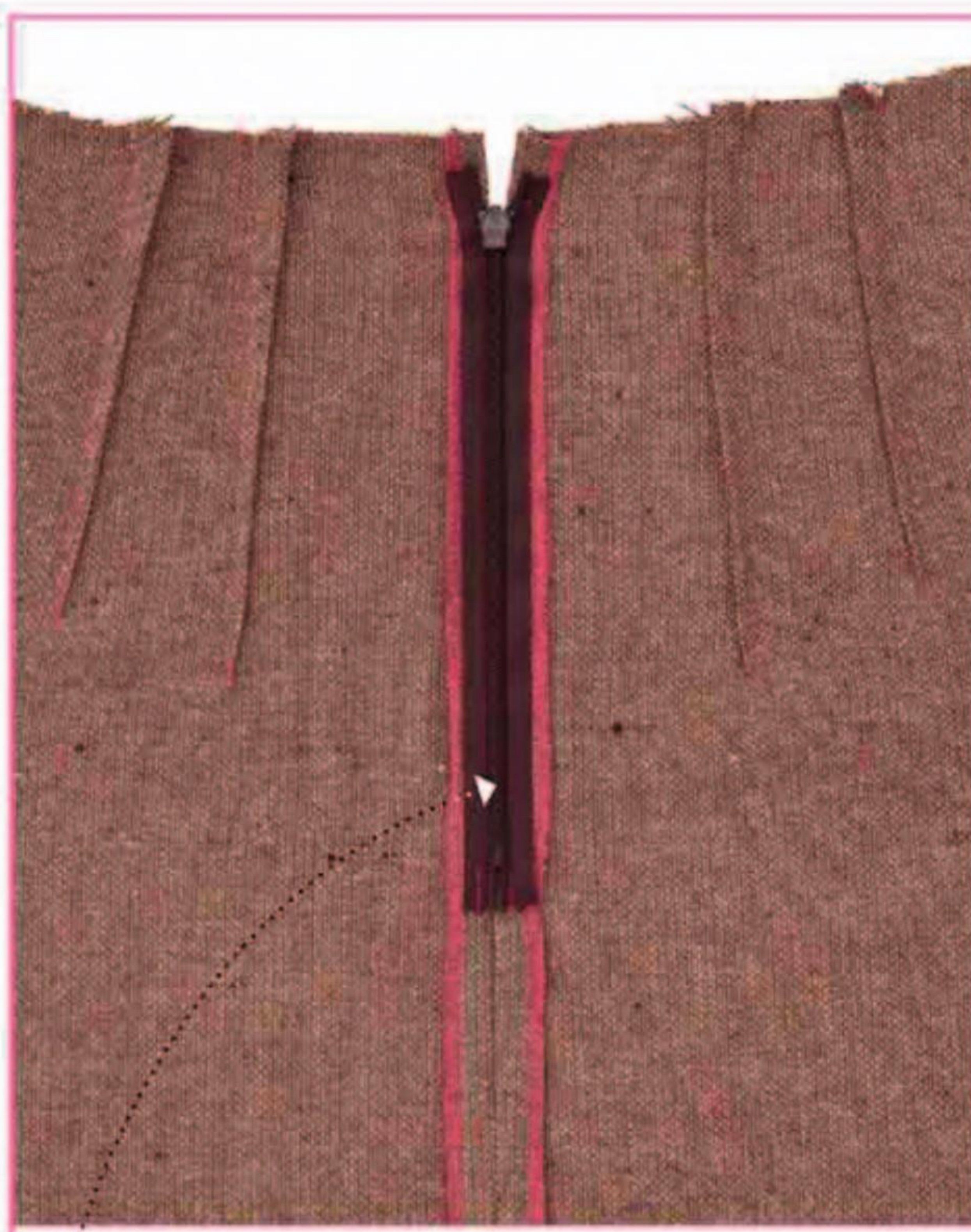
**1** Cut out the fabric and mark the darts using tailor's tacks (see p.26). Clip the end of the darts on the raw edge (see p.27).



**2** Make the darts (see pp.40–41) and press toward the center of the garment.



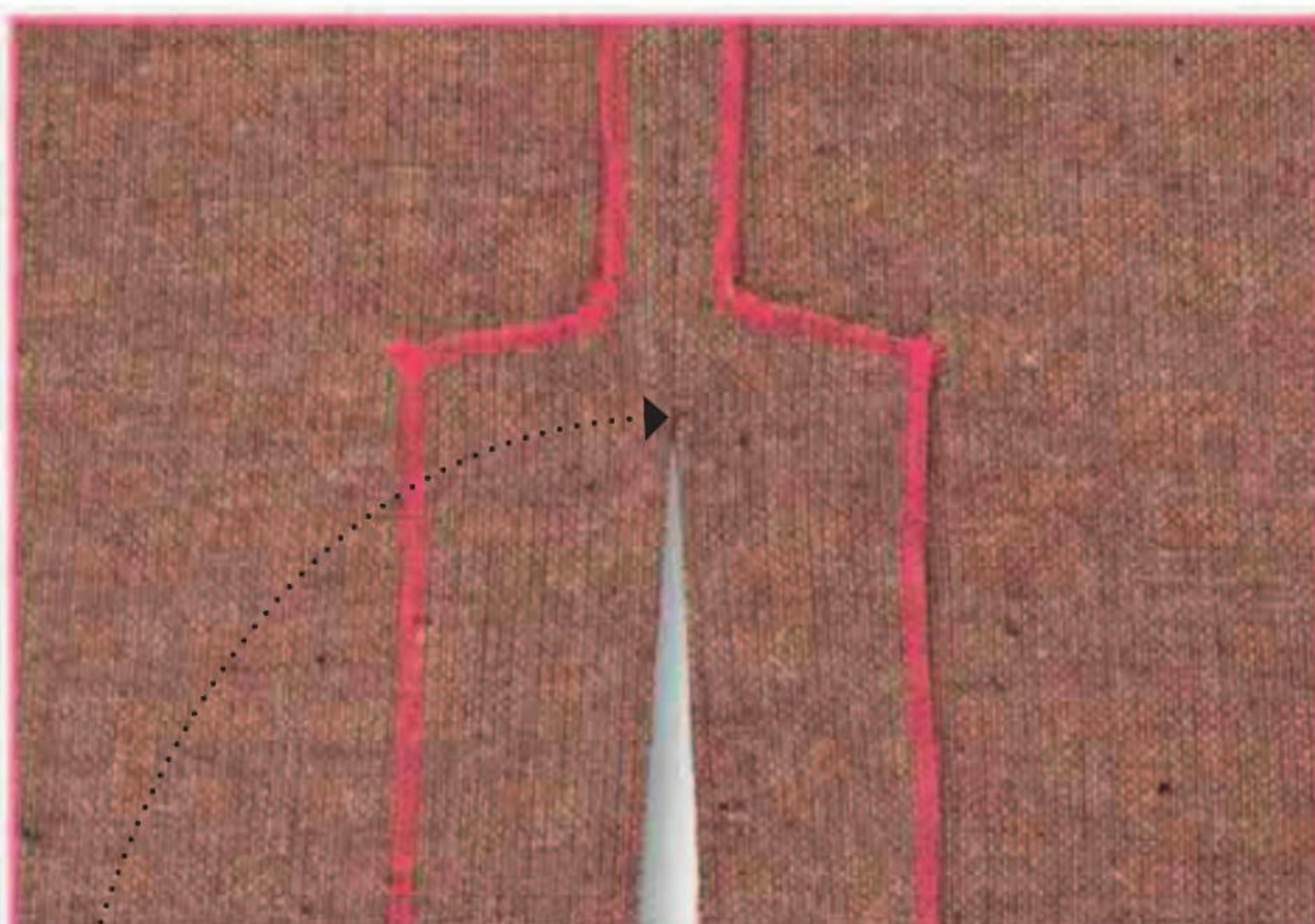
**3** Neaten the side and CB (center back) seams using a 3-thread serger stitch or a small zigzag stitch (see p.34).



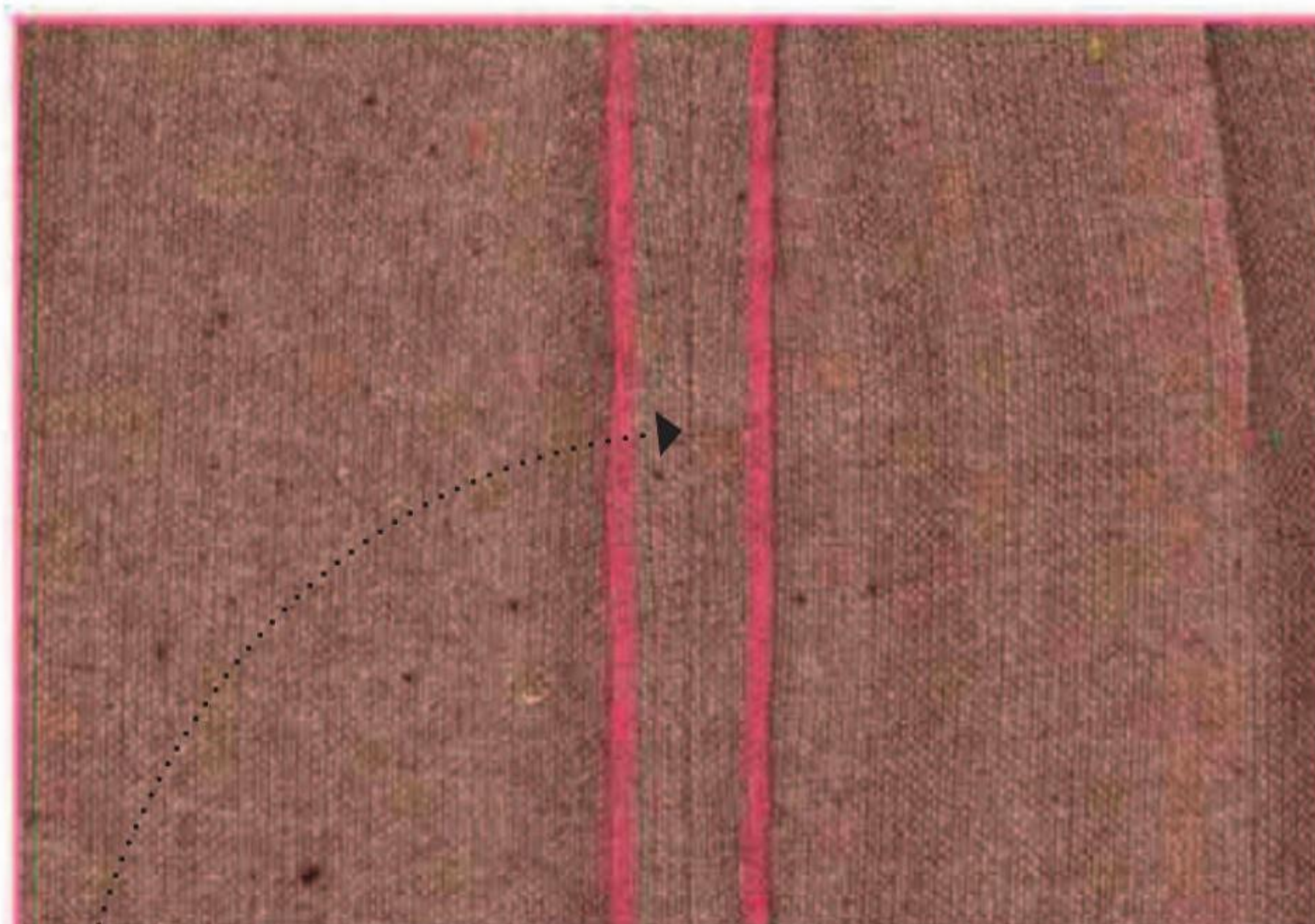
**4** Insert an invisible zipper at the CB (see p.68).







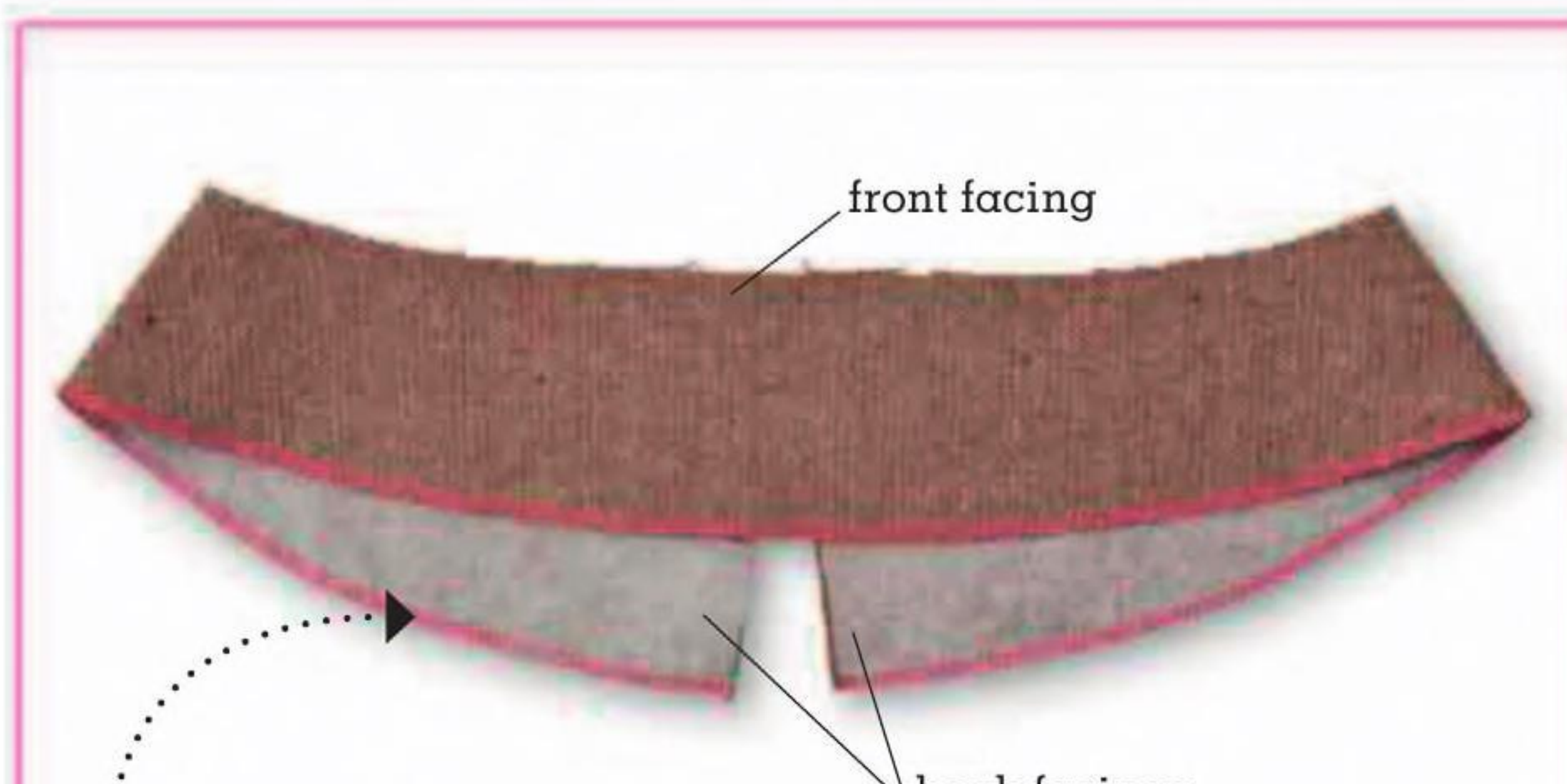
**5** Sew the remainder of the CB seam, stopping at the dot marking the top of the vent. Press the seam open.



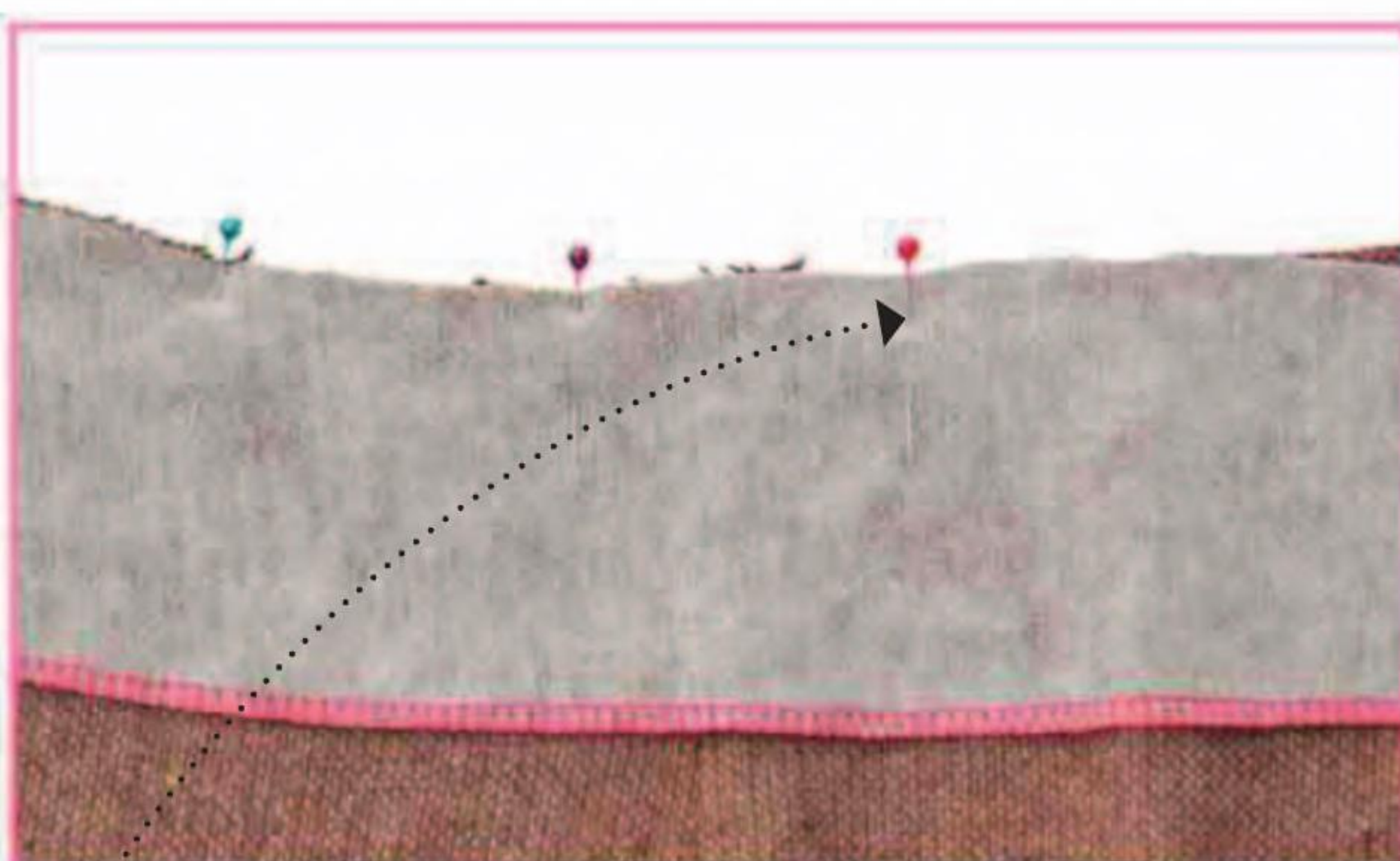
**6** Join the front to the back at the side seams and press the seams open.



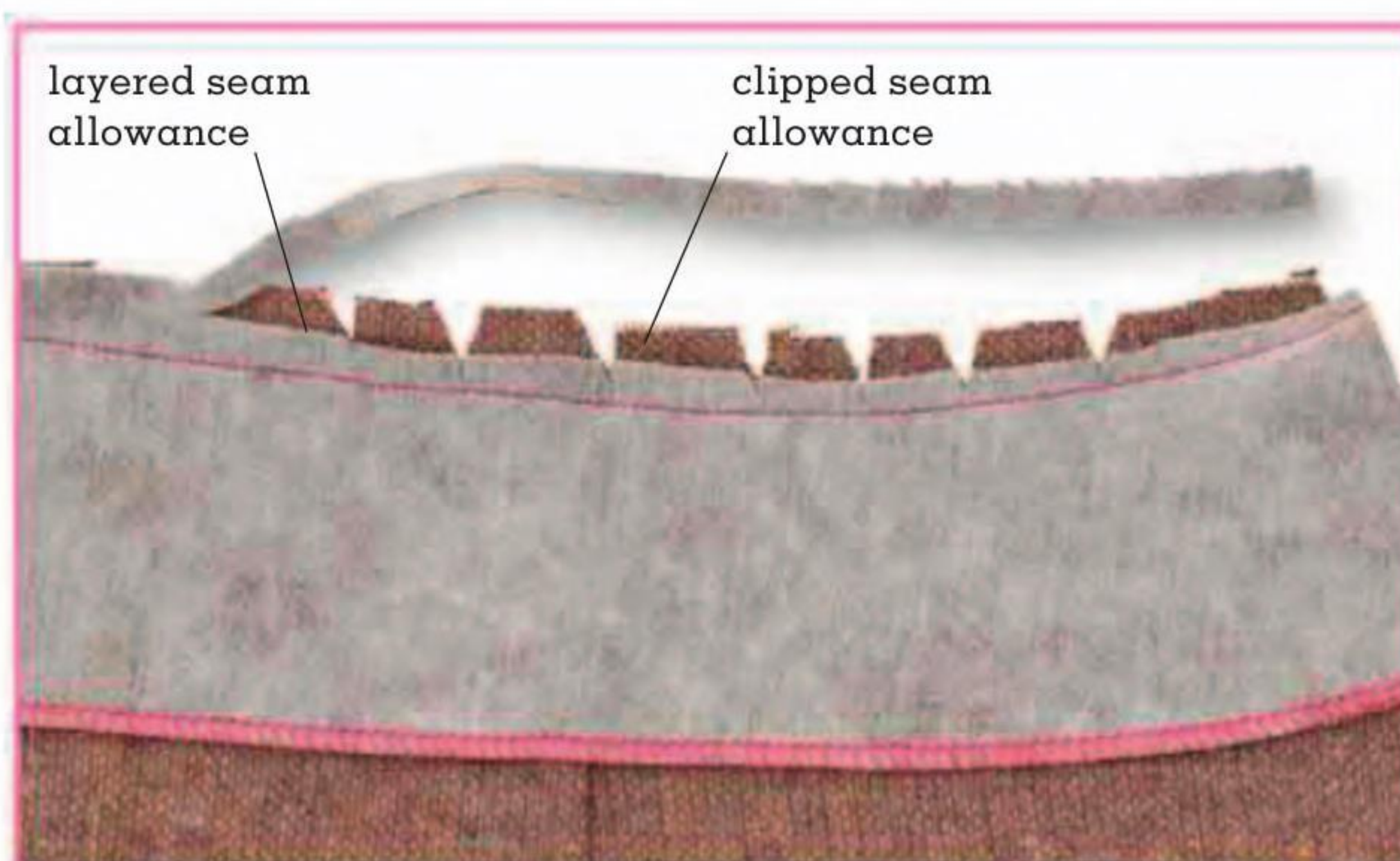
**7** Attach a lightweight fusible interfacing to the waist facing pieces (see p.47).



**8** Join the front and back facings and press the seams open. Neaten the lower edge of the facing using a 3-thread serger stitch or a small zigzag stitch.



**9** Place the facing to the skirt at the waist edge RS (right side) to RS, matching the side seams and matching at the top of the zipper. Pin and machine stitch.



**10** Layer the seam allowance by trimming the facing side of the seam to half its width. Clip the seam allowance to reduce bulk (see p.38).







**11** Press the seam toward the facing and understitch (see p.39).



**12** Turn the facing to the inside then, at the CB, fold the edge of the facing in to meet the zipper tape. Pin and hand sew in place.



**13** At the vent, snip through the seam allowance on the LH (left hand) side and press the seam extension to the RH (right hand) side.



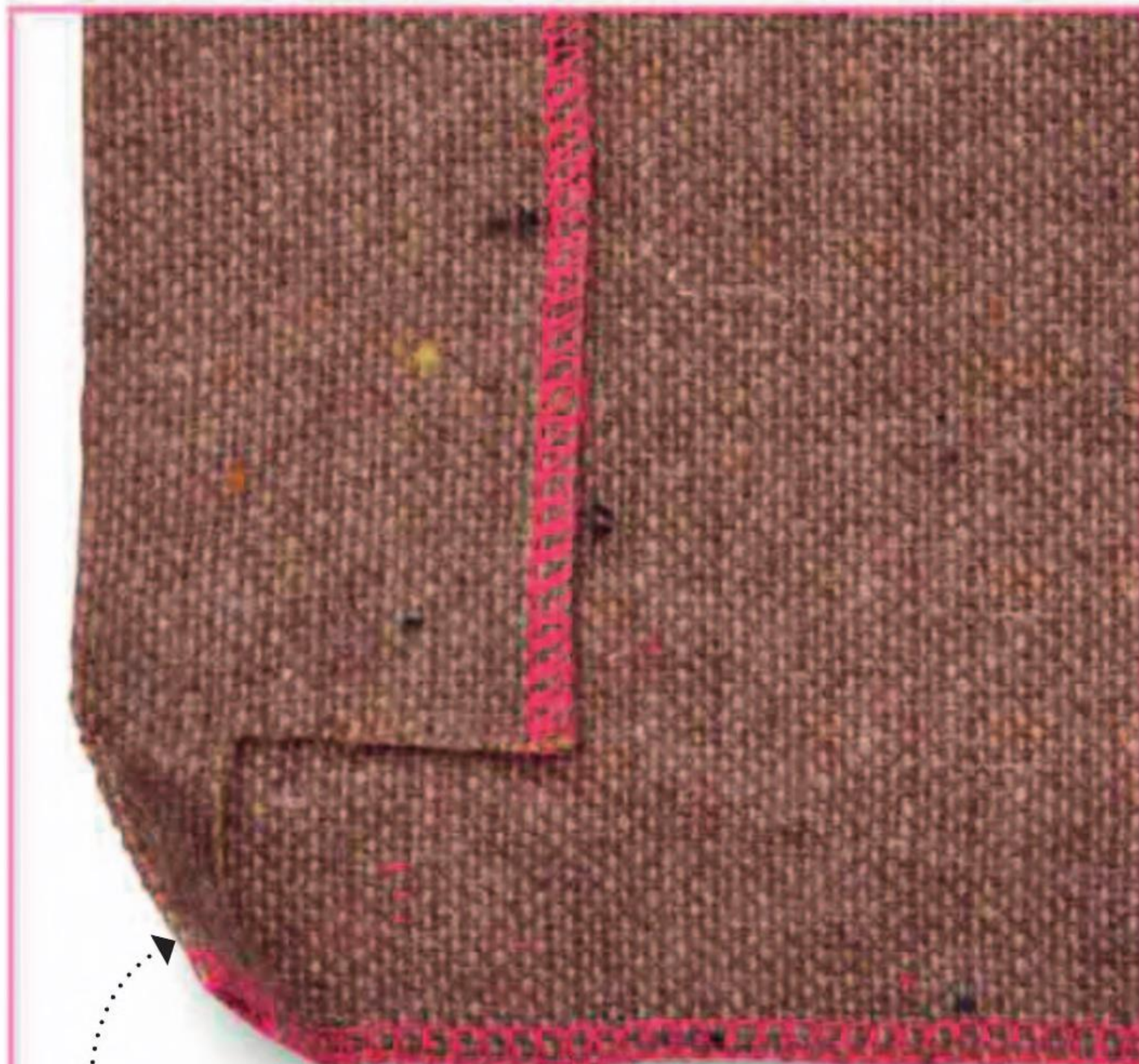
**14** Machine stitch the extension in place.







**15** From the RS, the top of the vent can be seen as a line of stitching.



**16** Neaten the hem edge (see p.65). On each side of the vent, remove the surplus fabric in the hem allowance.



**17** Miter the hem at the bottom of the vent. Pin.



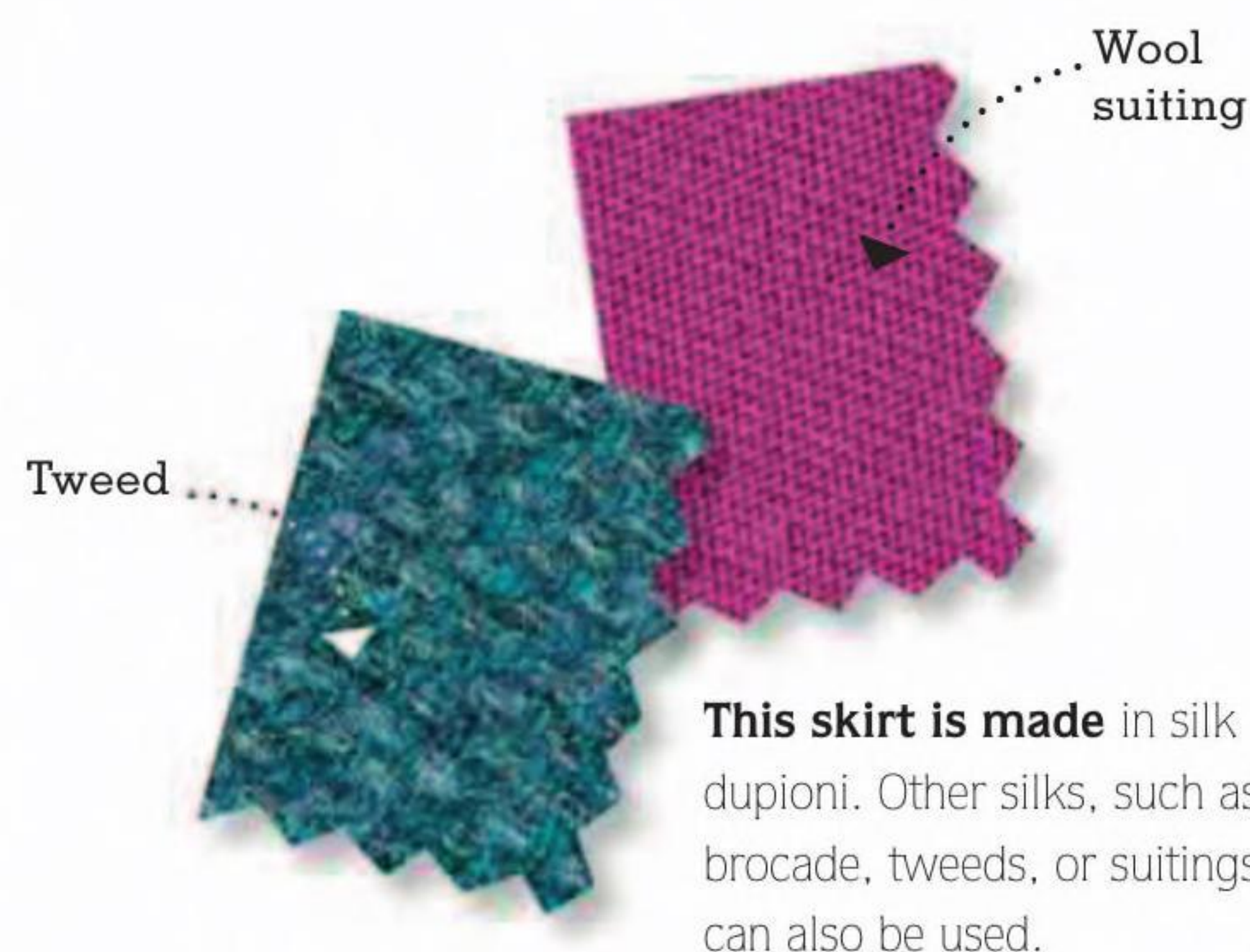
**18** Turn up the remainder of the hem, pin, and hand sew in place.





# Tailored evening skirt

For this version of the skirt you will add a lining for a more luxurious finish. You will also shorten the skirt, which means you no longer need a center back vent to make walking easier. This skirt has been made in silk for an evening out, but it would also work well in a heavier fabric worn with tights.



## BEFORE YOU START

### YOU WILL NEED

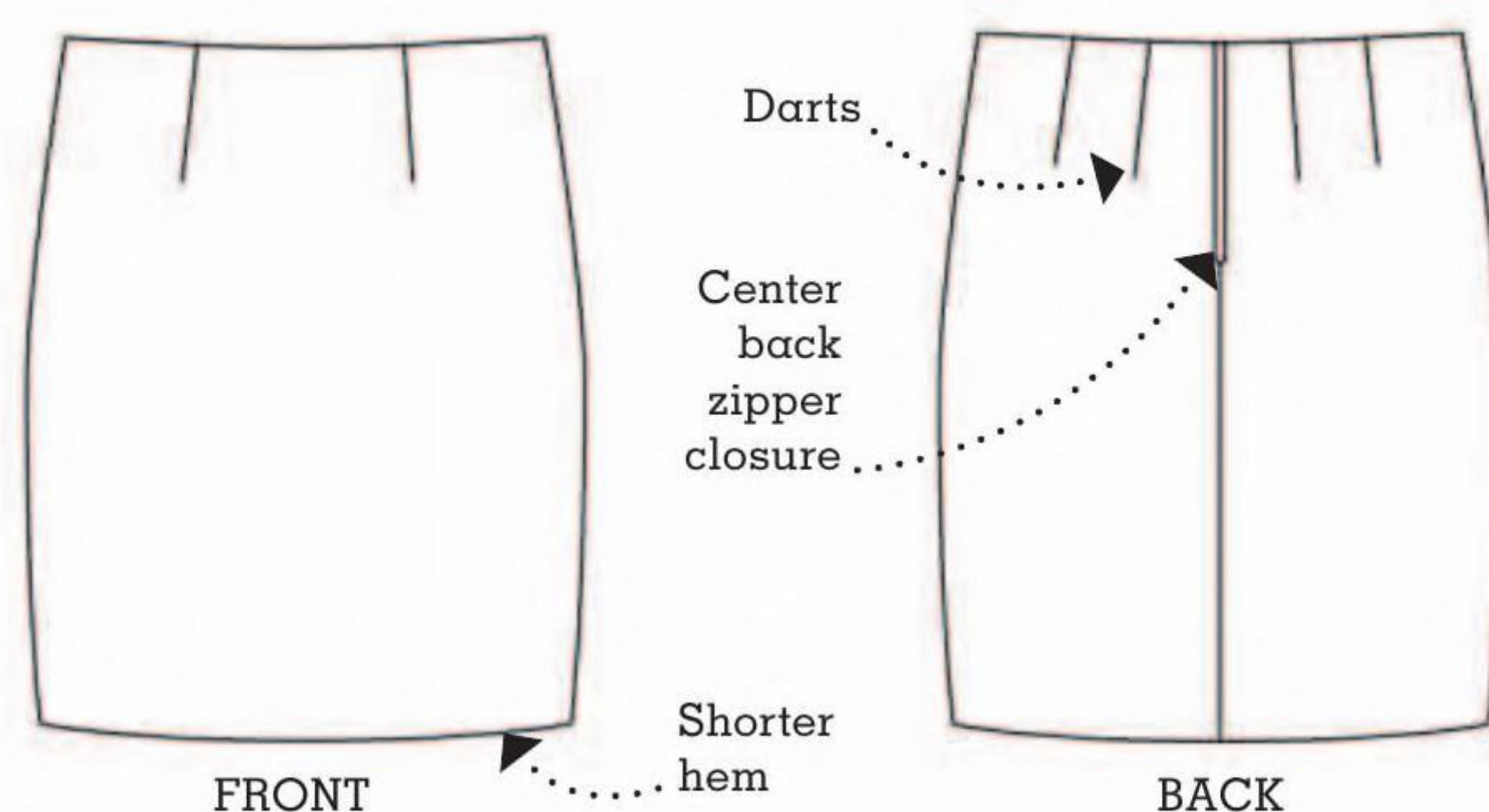
- 1yd (90cm) x 60in (150cm) fabric
- 1yd (90cm) x 60in (150cm) lining fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- $\frac{3}{4}$ yd (50cm) lightweight fusible interfacing
- 7in (18cm) skirt zipper

### PREPARING THE PATTERN

- This skirt is made using Skirt Pattern Two (see pp.170–171)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

## GARMENT CONSTRUCTION

This lined variation of the Classic Tailored Skirt is shorter without a back vent. There is a zipper in the center back. The waistline is finished with a facing. The lining is cut from the same pattern pieces as the skirt.

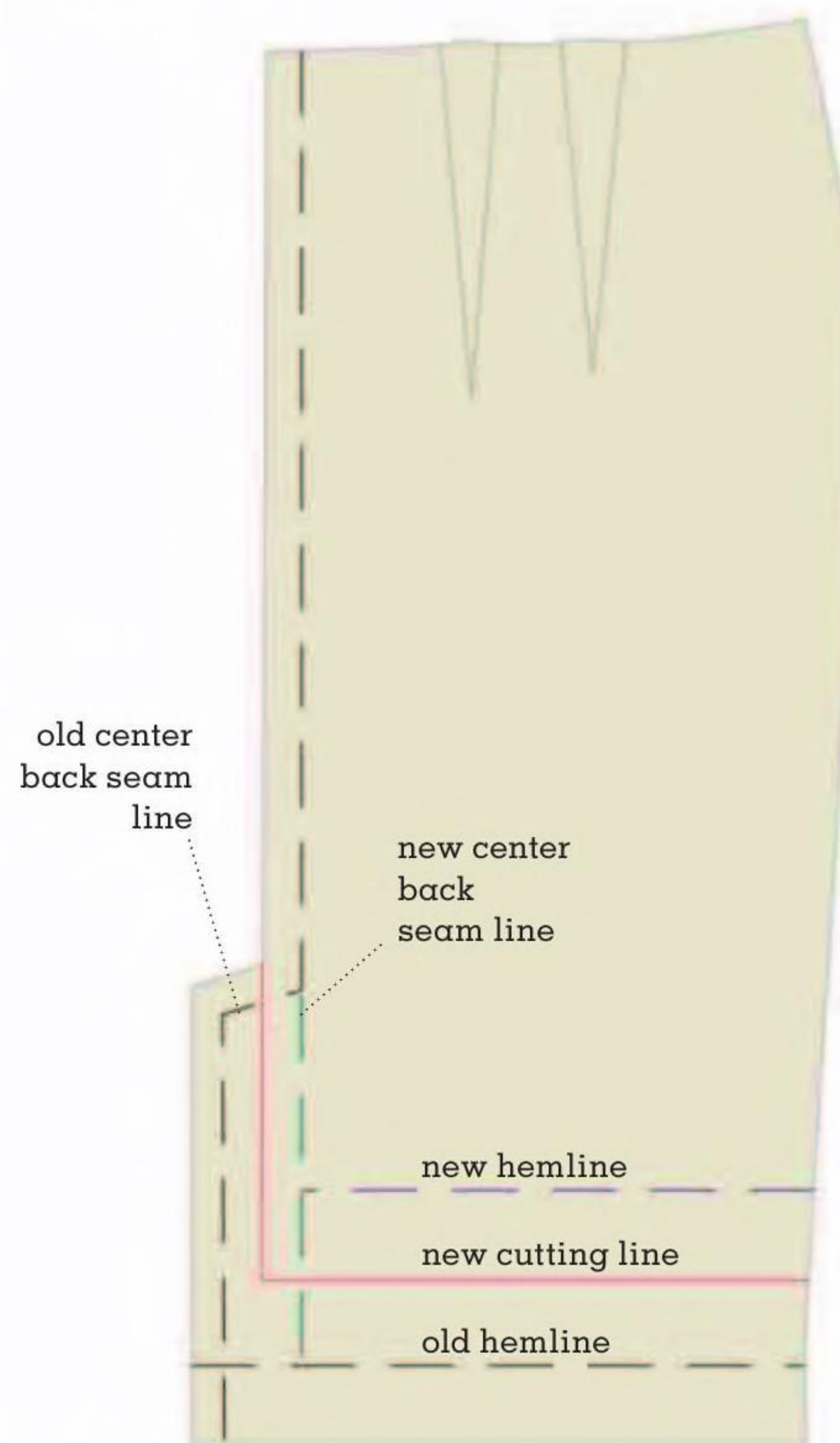




## HOW TO MAKE THE TAILORED EVENING SKIRT



**1** To shorten the front of the skirt, copy the skirt front pattern piece. Mark the hemline. Mark the new hemline  $3\frac{1}{4}$ in (8cm) above the old hemline. Draw a new cutting line  $1\frac{1}{2}$ in (4cm) below the new hemline.

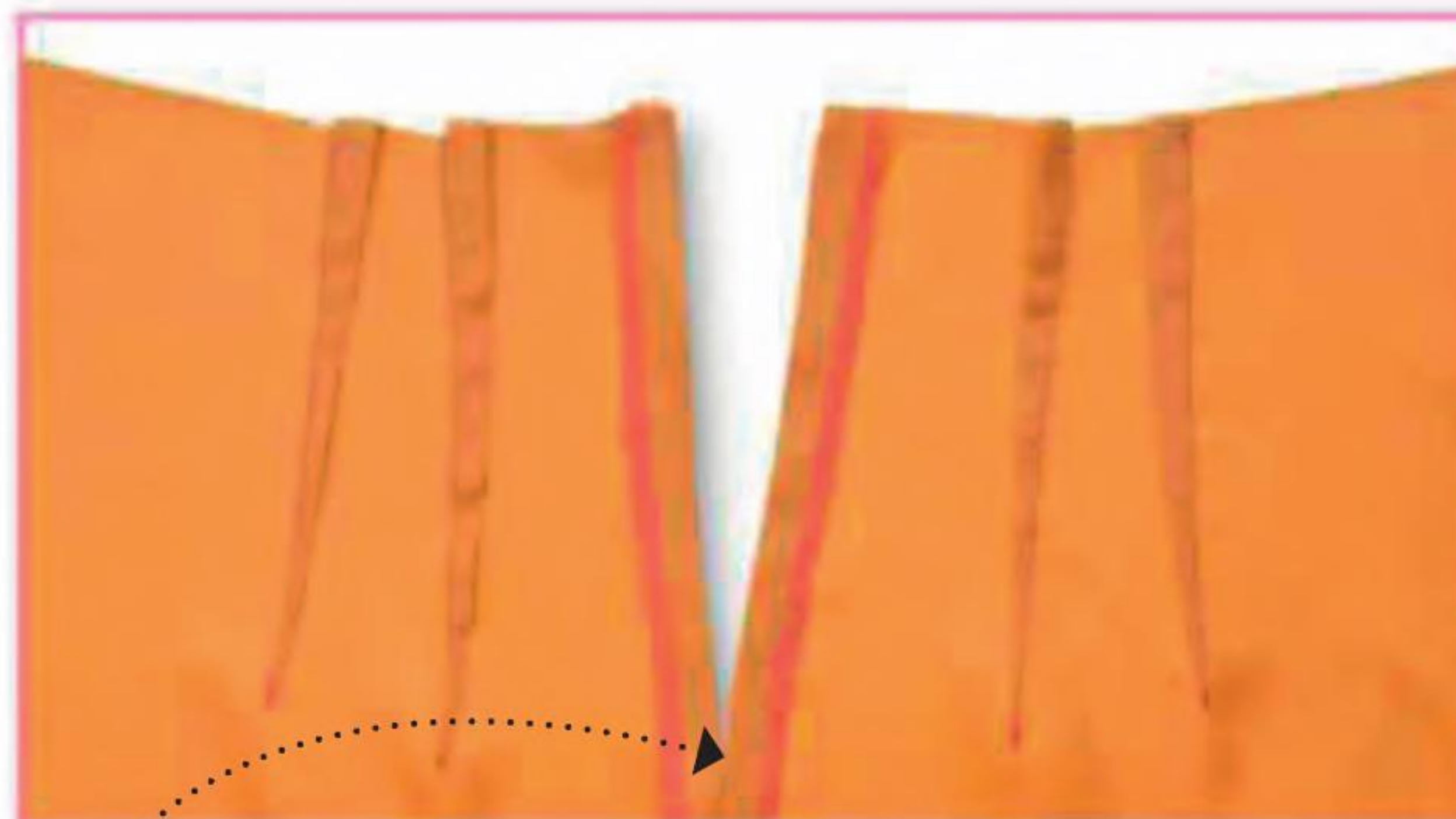


**2** To shorten the back of the skirt, copy the skirt back pattern piece. Shorten the skirt as for step 1. To remove the vent, extend the CB (center back) seam line to the hemline.



**3** Cut out the fabric and lining using the new pattern pieces. Make the skirt in the silk fabric as for the Classic Tailored Skirt steps 1–6.

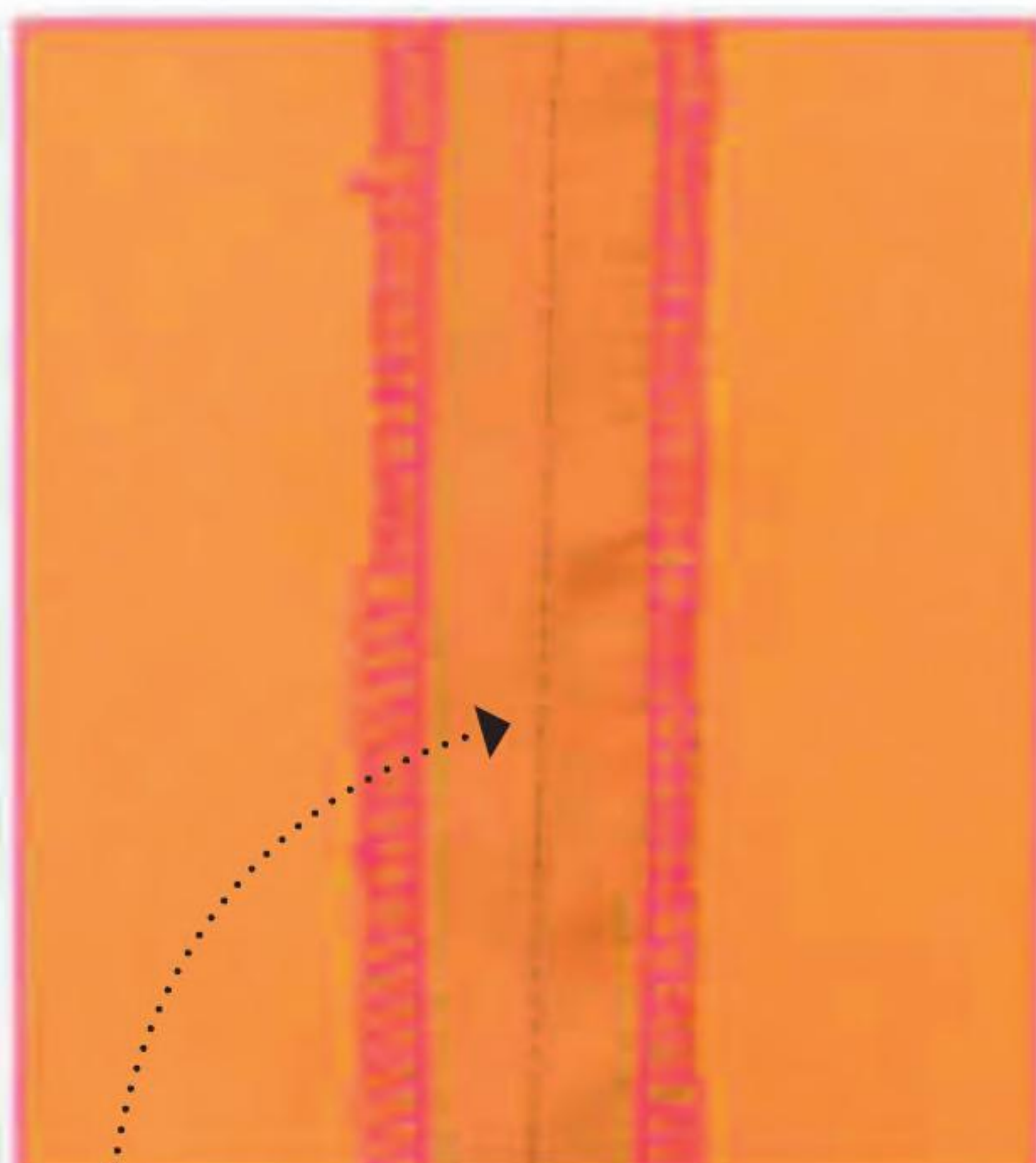
**4** For the lining: make the darts and neaten the side and CB seams as for the skirt.



**5** Sew the CB (center back) seam in the lining between the marked dots, leaving the seam above open for the zipper. Press open.







**6** Join the side seams in the lining and press open.

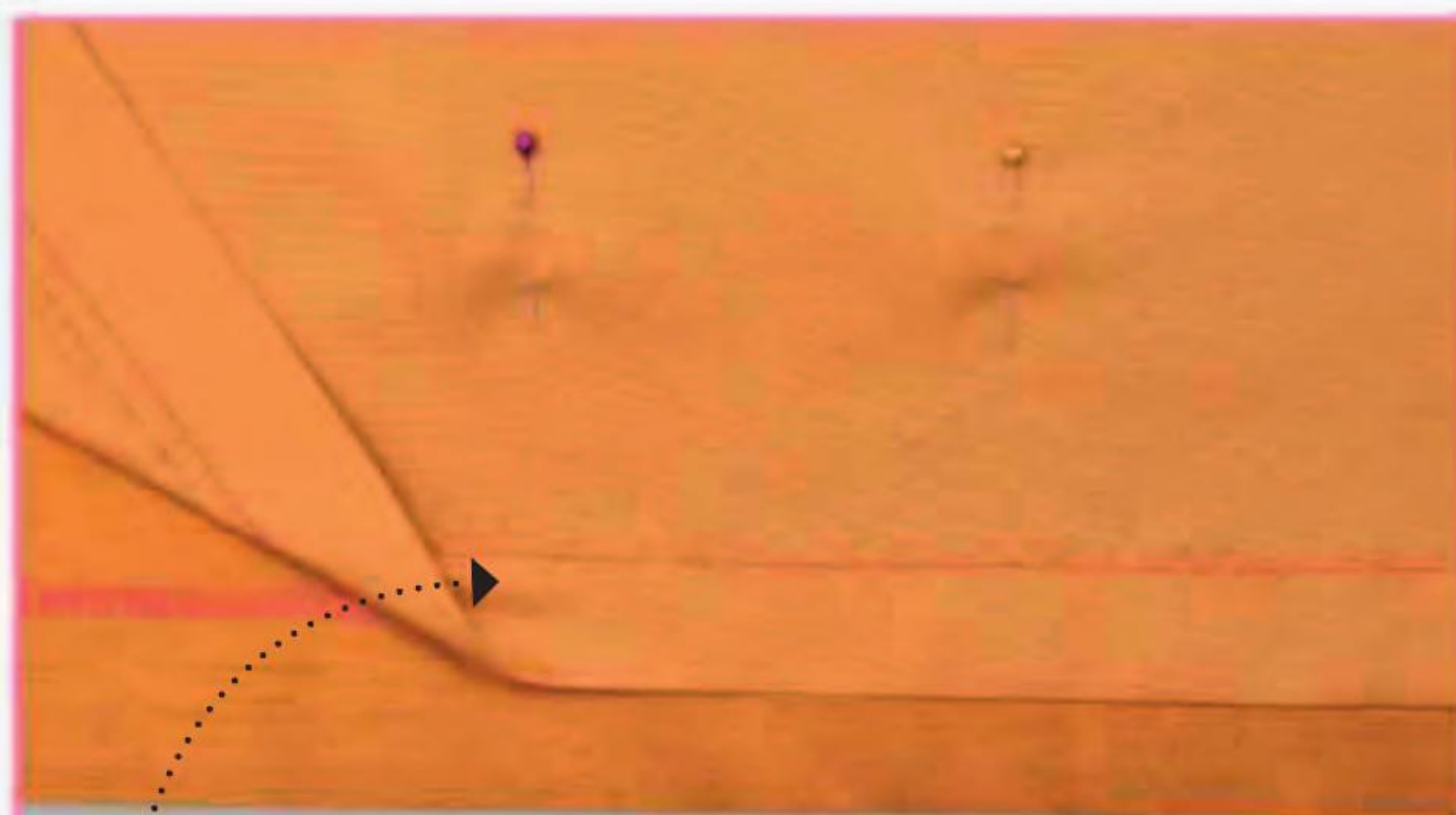


**7** Pin and baste the lining to the skirt at the waist edge WS (wrong side) to WS, matching the darts and seams.

**8** Attach the facing to the skirt and lining as for the Classic Tailored Skirt steps 7–11.



**9** Neaten the hem edge on the skirt (see p.65). Turn up the hem and hand stitch in place.



**10** Trim the lining level to the finished hem of the skirt and machine stitch a  $\frac{3}{4}$ in (2cm) double-turn hem (see p.66).



**11** At the CB, fold the edge of the lining in to meet the zipper tape. Pin and hand stitch in place.

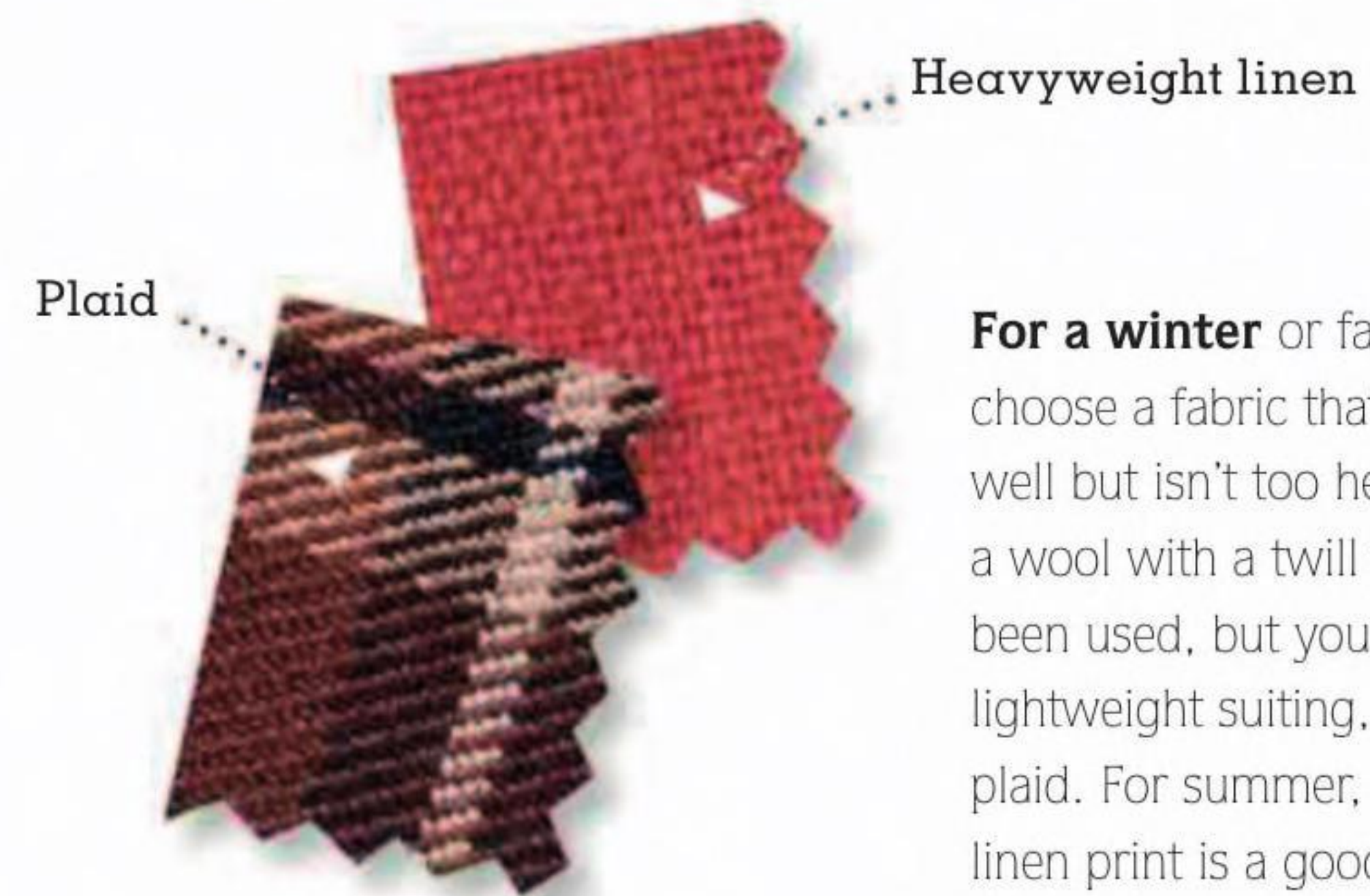




## Skirt pattern three

# Classic pleated skirt

In this skirt you'll be introduced to making box pleats and adding a yoke. You should work carefully and accurately, since you'll have to transfer all the marks for the folds from the pattern to your fabric. The flattering yoke over the tummy prevents bulk. Choose your size by your hip measurement to make sure the pleats hang straight and be sure you know the width of your belt before you construct the belt loops. Once you've finished, you'll have a timeless pleated skirt to add to your wardrobe.



**For a winter** or fall skirt, choose a fabric that presses well but isn't too heavy. Here, a wool with a twill weave has been used, but you can try a lightweight suiting, tweed, or plaid. For summer, a crisp linen print is a good option.

## BEFORE YOU START

### YOU WILL NEED

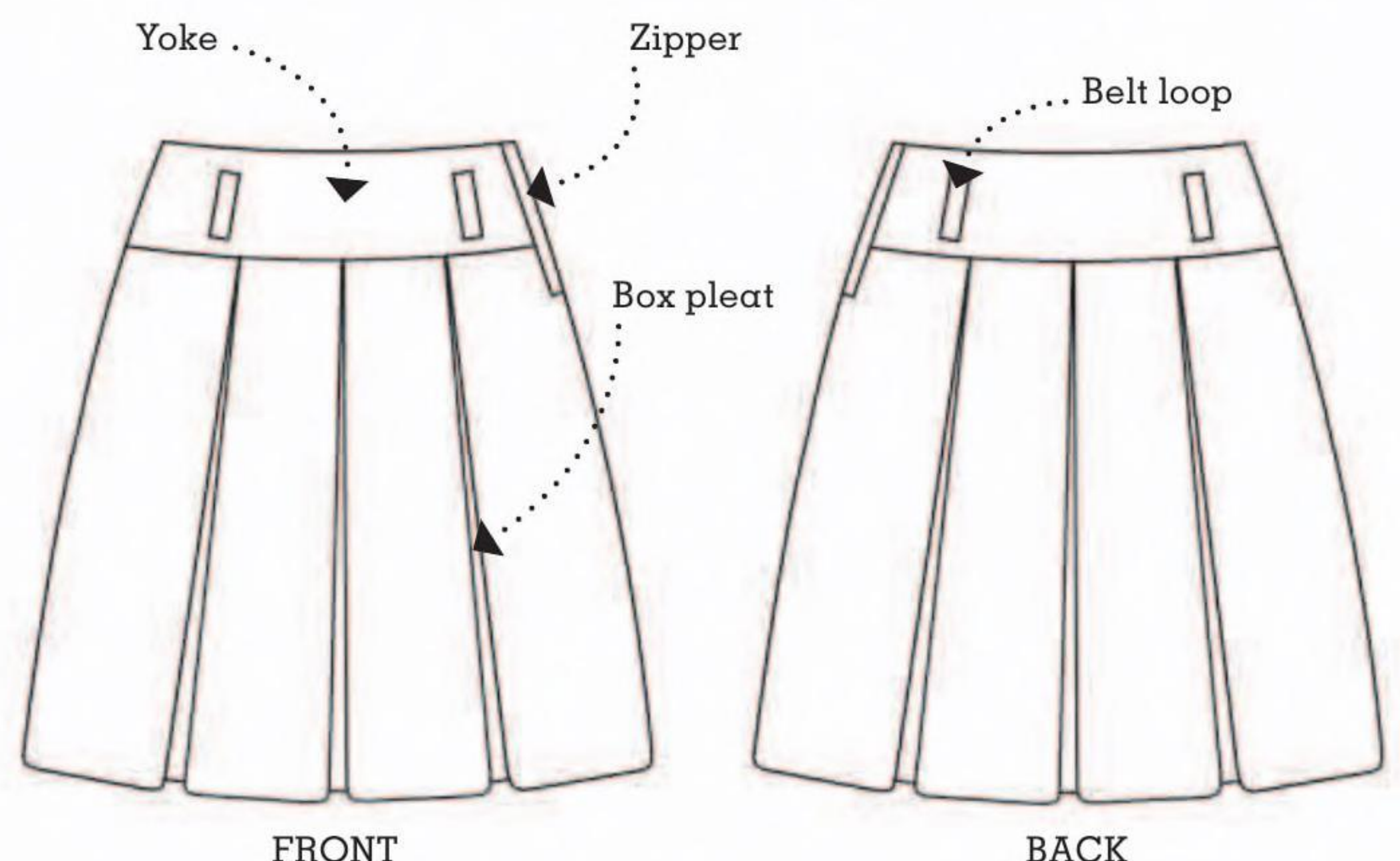
- 2yd (1.5m) x 60in (150cm) fabric
- 2 spools matching all-purpose polyester sewing thread
- 2 spools contrasting all-purpose sewing thread in two different colors for pattern marking
- 7in (18cm) skirt zipper
- $\frac{3}{4}$ yd (50cm) medium-weight interfacing
- $\frac{3}{4}$ yd (50cm) lightweight interfacing

### PREPARING THE PATTERN

- This skirt is made using Skirt Pattern Three (see pp.172–175)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

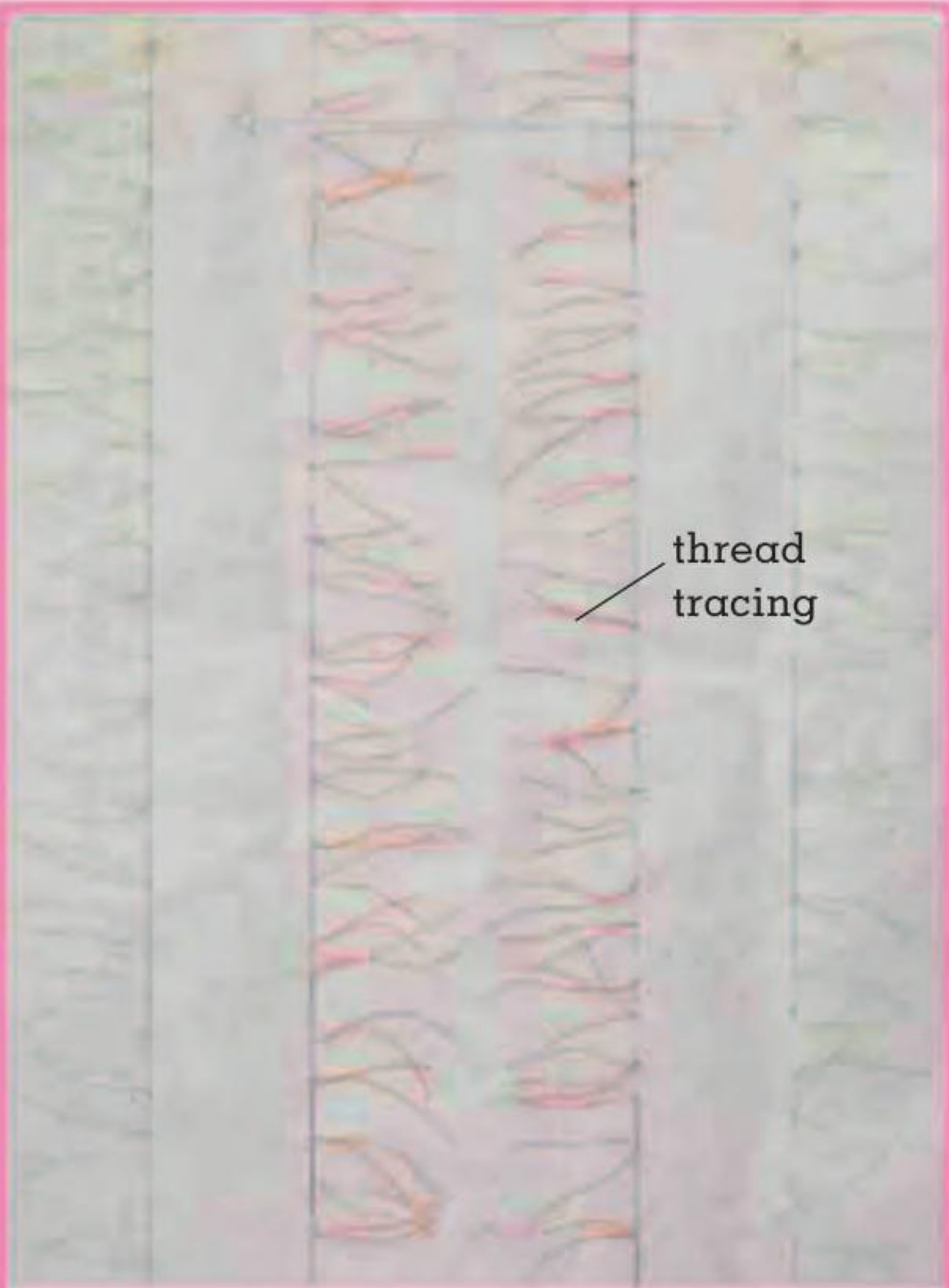
## GARMENT CONSTRUCTION

This classic pleated unlined skirt has three box pleats at the back and front. The skirt has a self-lined yoke that sits just below the natural waistline, with two belt loops at the front and back. There is a zipper on the left-hand side.





HOW TO MAKE THE CLASSIC PLEATED SKIRT



**1** Cut out the fabric and mark the fold lines and crease lines with thread tracing (see p.27), each type of line in a different colored thread. Cut through the loops in the thread tracing.



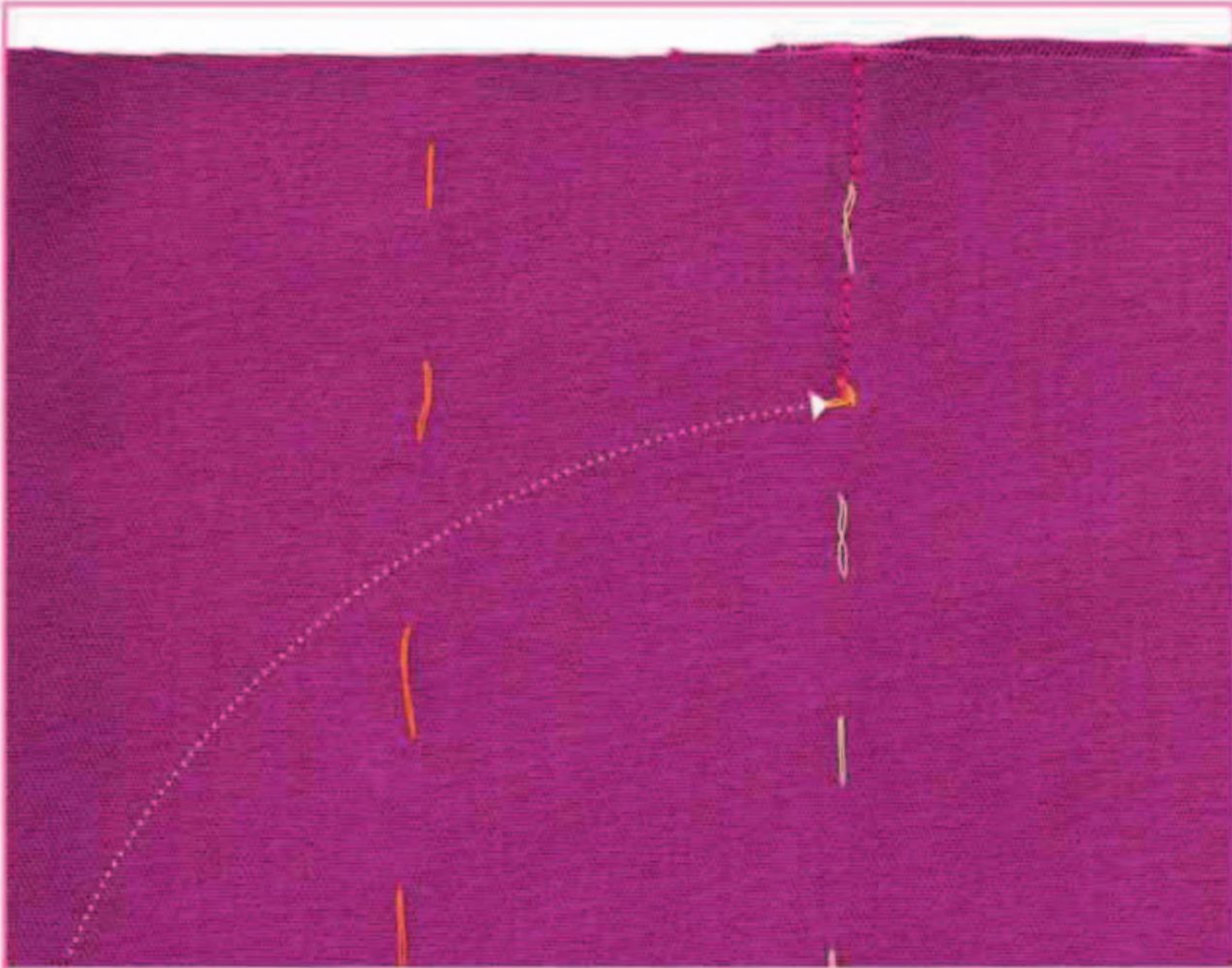
**2** Remove the pattern carefully so as not to pull out the thread tracing.



**3** Fold the fabric RS (right side) to RS and match tracing of the same color to each other. Pin along the line of tracing that is farther from the fold. Baste through the pins, then remove the pins.



**4** From the RS, the basted pleat can be seen with its thread tracing.



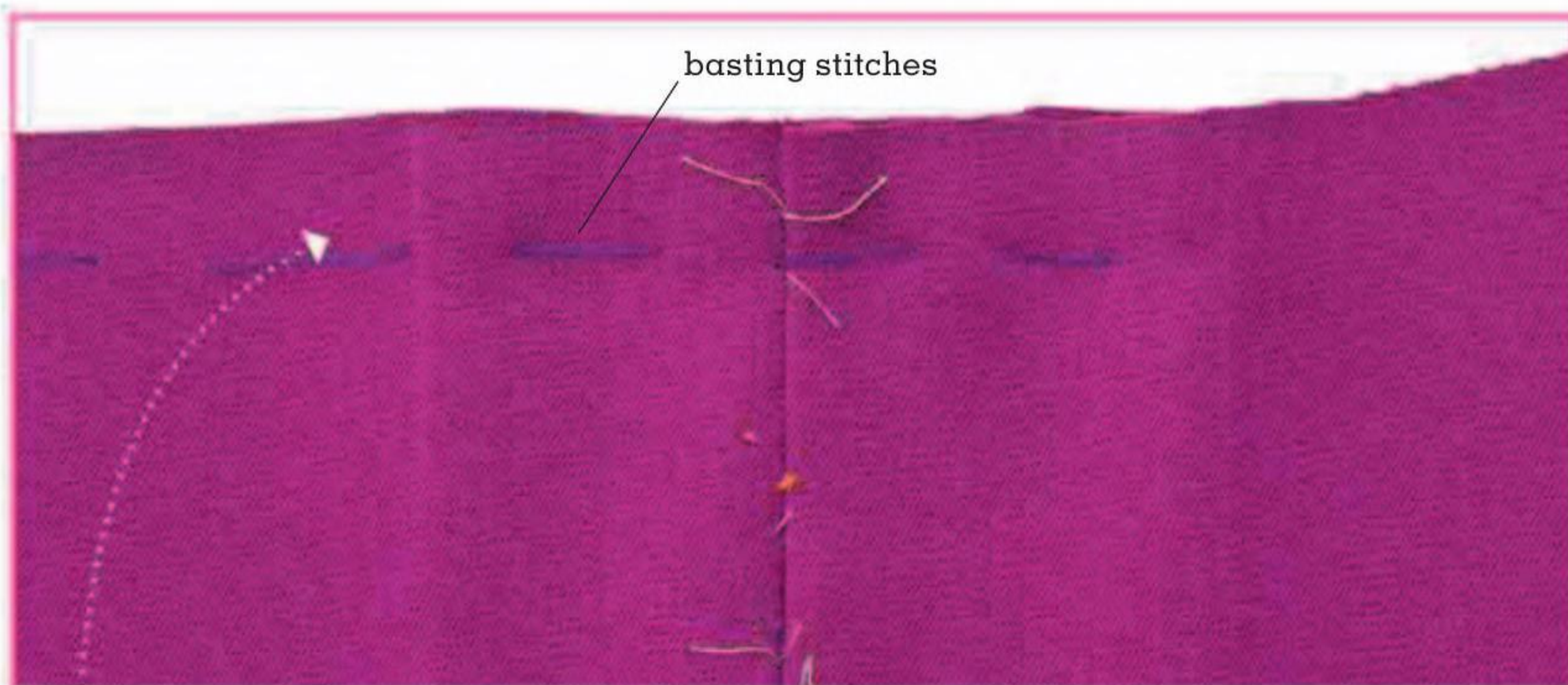
**5** On the WS (wrong side), machine stitch along this baste line to the dot marking on the pattern.







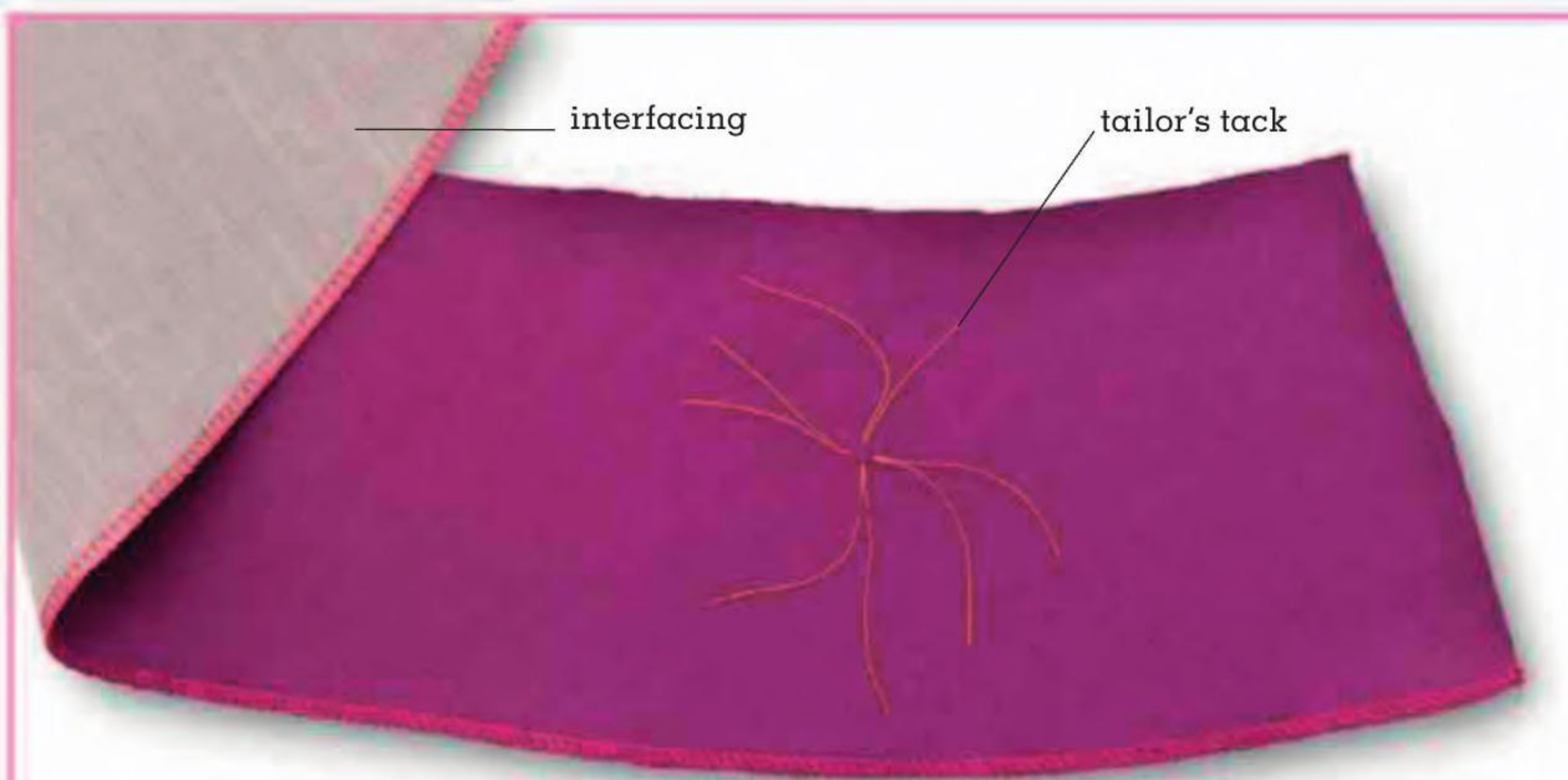
**6** Press gently on the WS to make the pleat. Repeat for each pleat. For sharp pleats, press more heavily, placing a pressing cloth over the fabric.



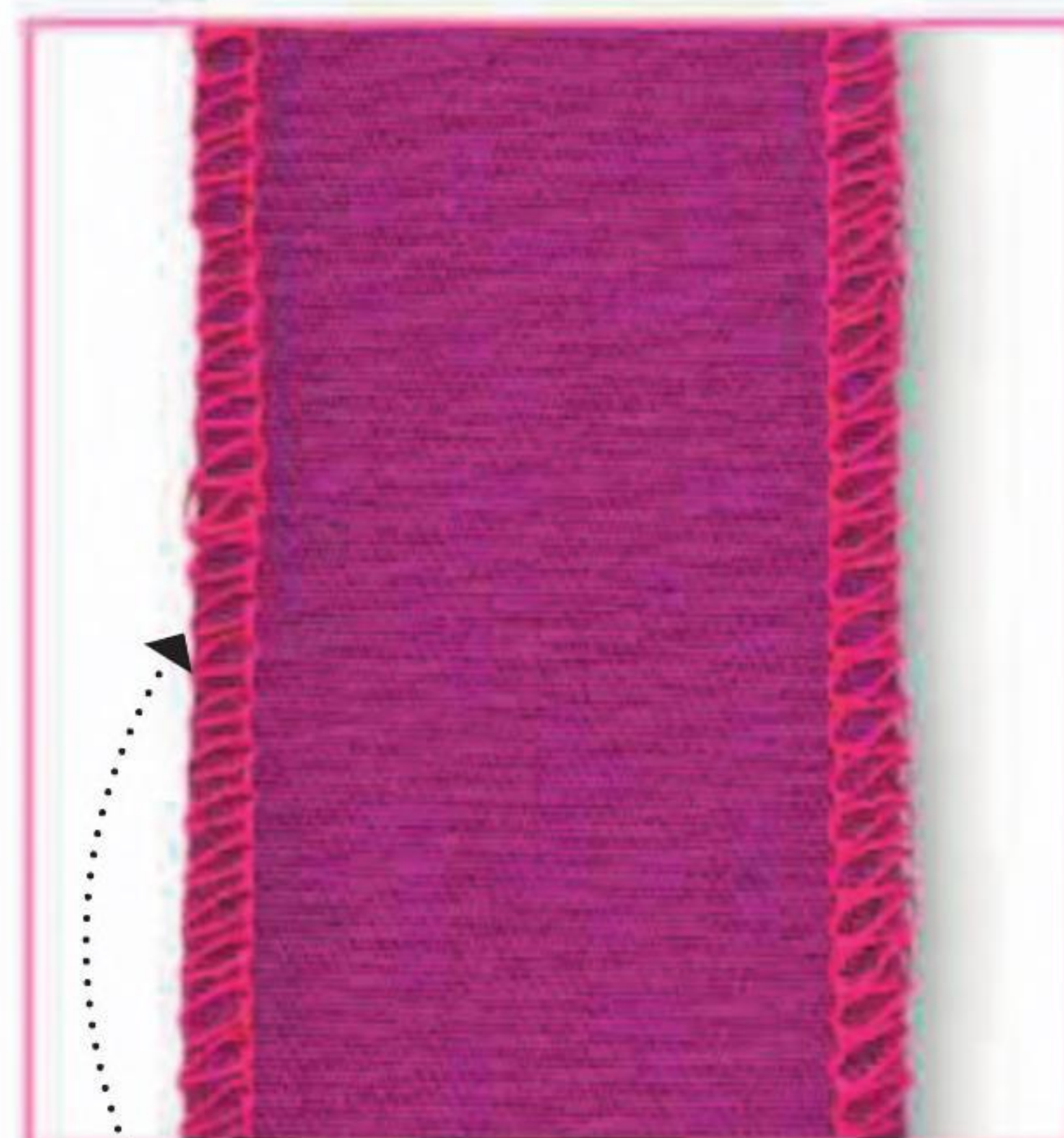
**7** On the RS (right side), baste around the waist to hold the pleats in place.



**8** Neaten the waist edge, including the top edge of the pleats, using a 3-thread serger stitch or a small zigzag stitch (see p.34)



**9** Attach a medium-weight fusible interfacing to one front and one back yoke (see p.47), join the yoke pieces together at the RH (right hand) side, press the seam open, and neaten the lower edge using a 3-thread serger stitch or a small zigzag stitch. Mark the position of the belt loops with tailor's tacks (see p.27).



**10** For the belt loops: Neaten the edges of the belt loops using a 3-thread serger stitch or a small zigzag stitch.





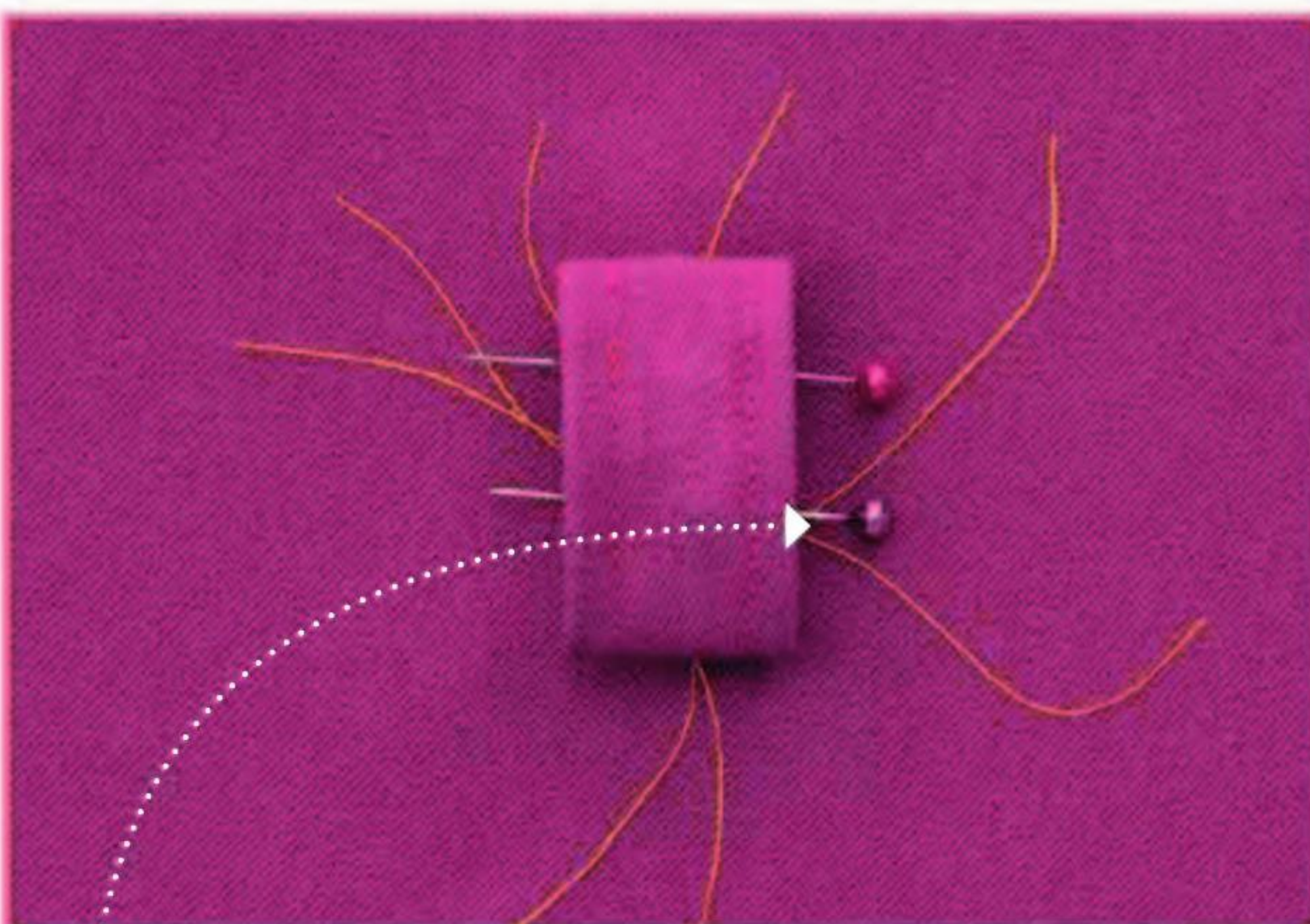
**11** Fold the edges of the belt loops to the center WS to WS and press.



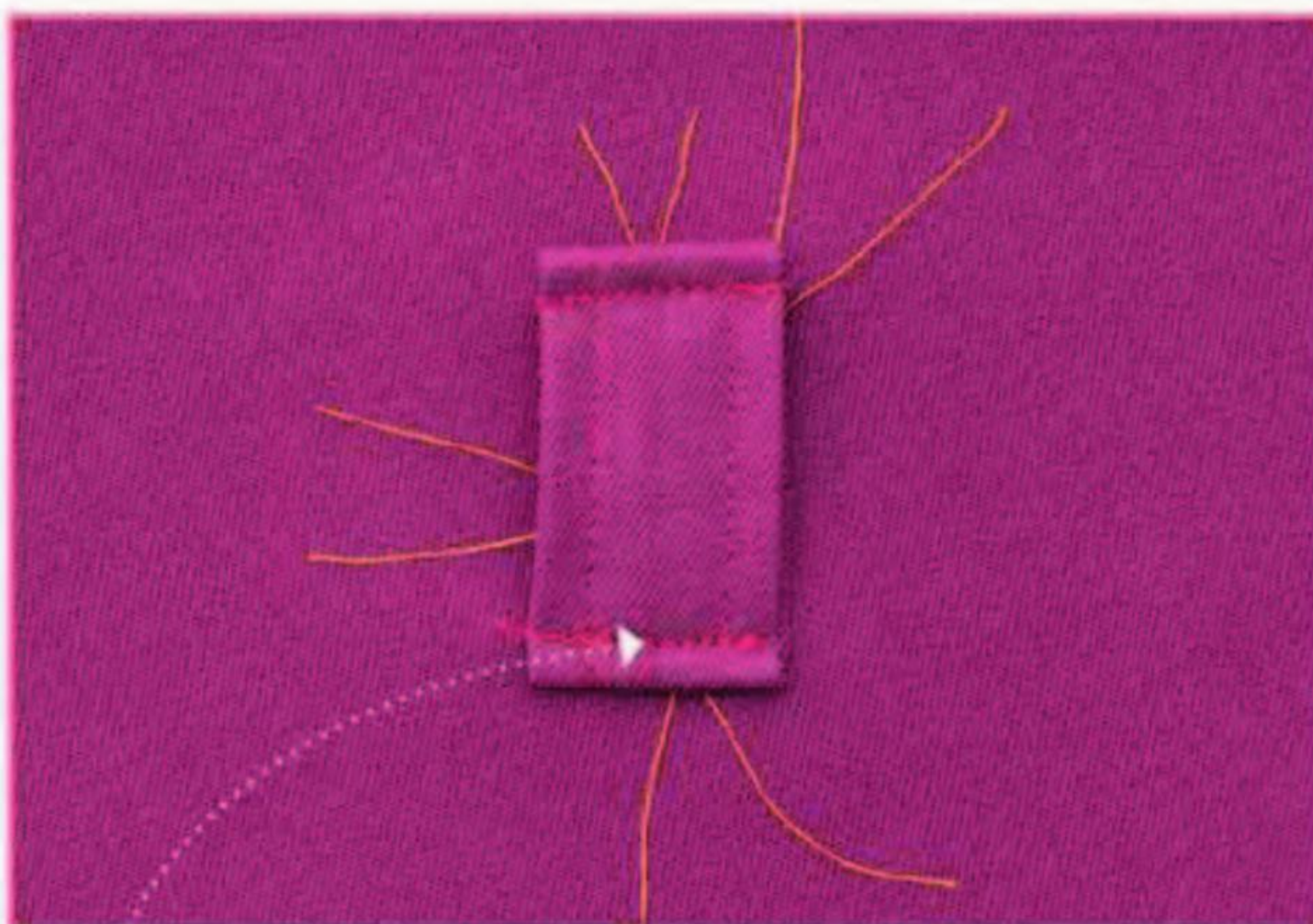
**12** Working from the RS (right side), topstitch (see p.39) the belt loop.



**13** Cut the belt loops to the length required to hold your belt. Fold the fabric into a loop and pin at the marked positions.



**14** Topstitch the top and bottom of the belt loops to secure. Remove the tailor's tacks.



**15** Place the yoke to the skirt front and back. Pin and machine stitch. Press the seam open.



**16** Press the skirt-to-yoke seam open, then neaten the side seams using a 3-thread serger stitch or a small zigzag stitch.







**17** Insert a zipper of your choice on the LH (left hand) side (see pp.67–68). Sew the remainder of the side seam and press open.



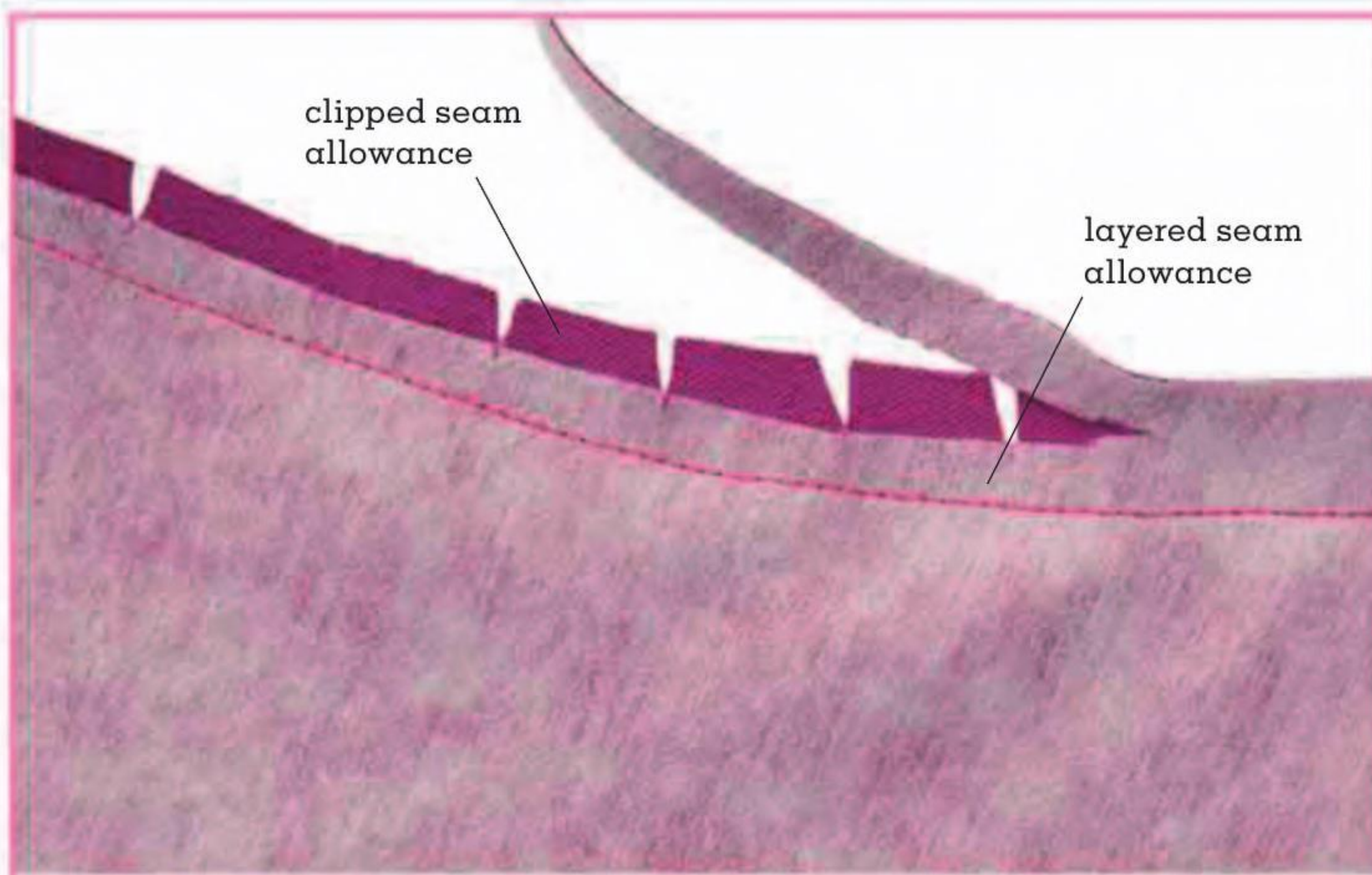
**18** Join the RH side seam, matching at the skirt-to-yoke seam. Press open.



**19** Attach a lightweight interfacing to the remaining set of yokes to make the yoke facings. Join the facings at the RH side and press the seam open. Neaten the lower edge using either a 3-thread serger stitch or a small zigzag stitch.



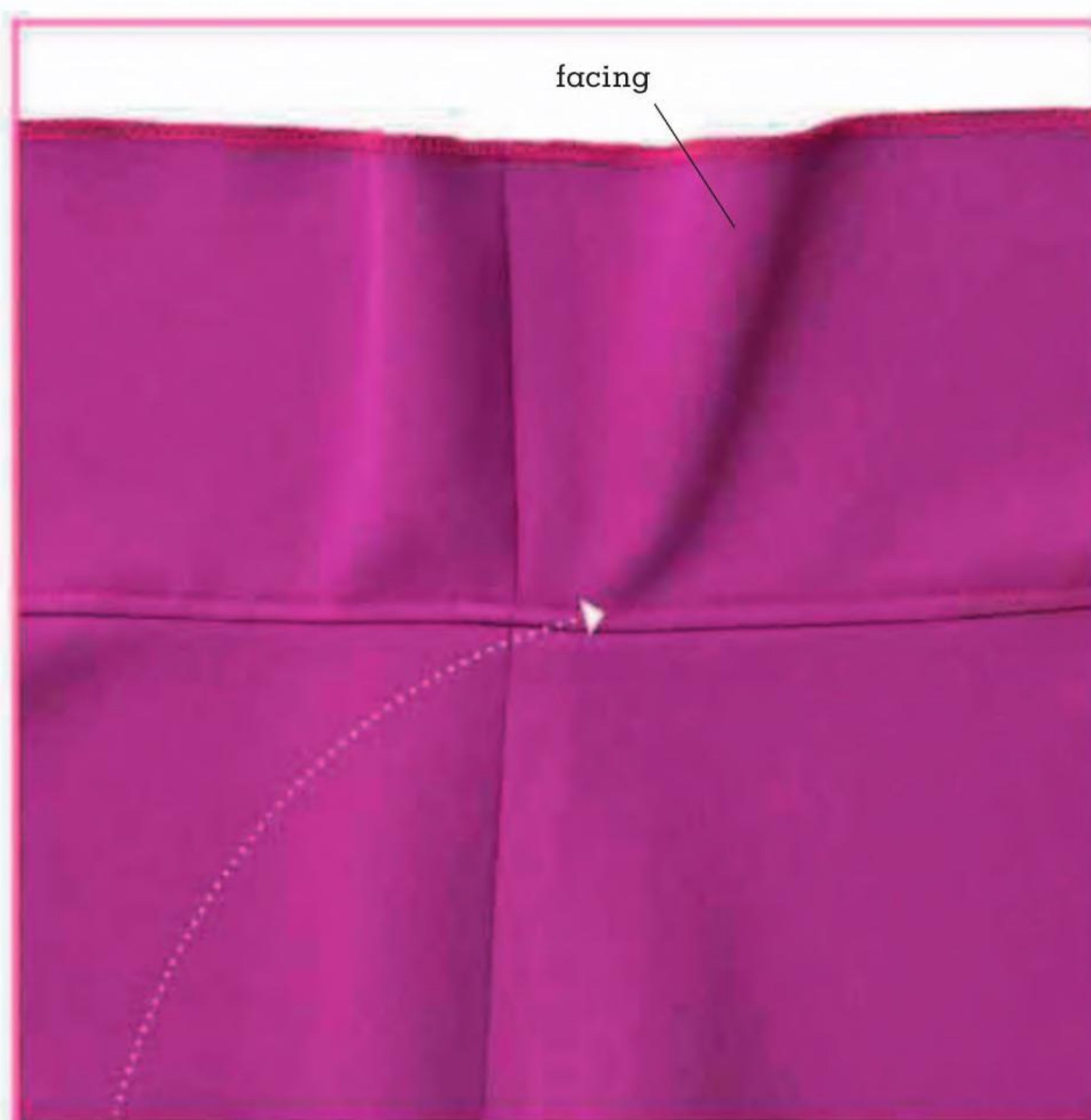
**20** Place the yoke facing to the yoke RS (right side) to RS, matching at the side seam. Pin and machine stitch.



**21** Layer the seam allowance by trimming the facing side of the seam to half its width. Clip the seam allowance to reduce bulk (see p.38).







**22** Press the seam toward the facing and understitch (see p.39).



**23** Turn the facing to the inside, then fold the edge of the facing in to meet the zipper tape. Pin, then pin the facing to the skirt-to-yoke seam.



**24** Working from the RS (right side) of the skirt, stitch in the ditch—the line produced by the skirt-to-yoke seam—through all layers. This will secure the facing on the inside.



**25** Neaten the hem edge (see p.65). Turn up and hand stitch in place. Remove the basting in the pleats.



**26** Fold the pleats at the hem edge back into place and baste together with a large X. Press. Remove remaining basting and thread tracing.

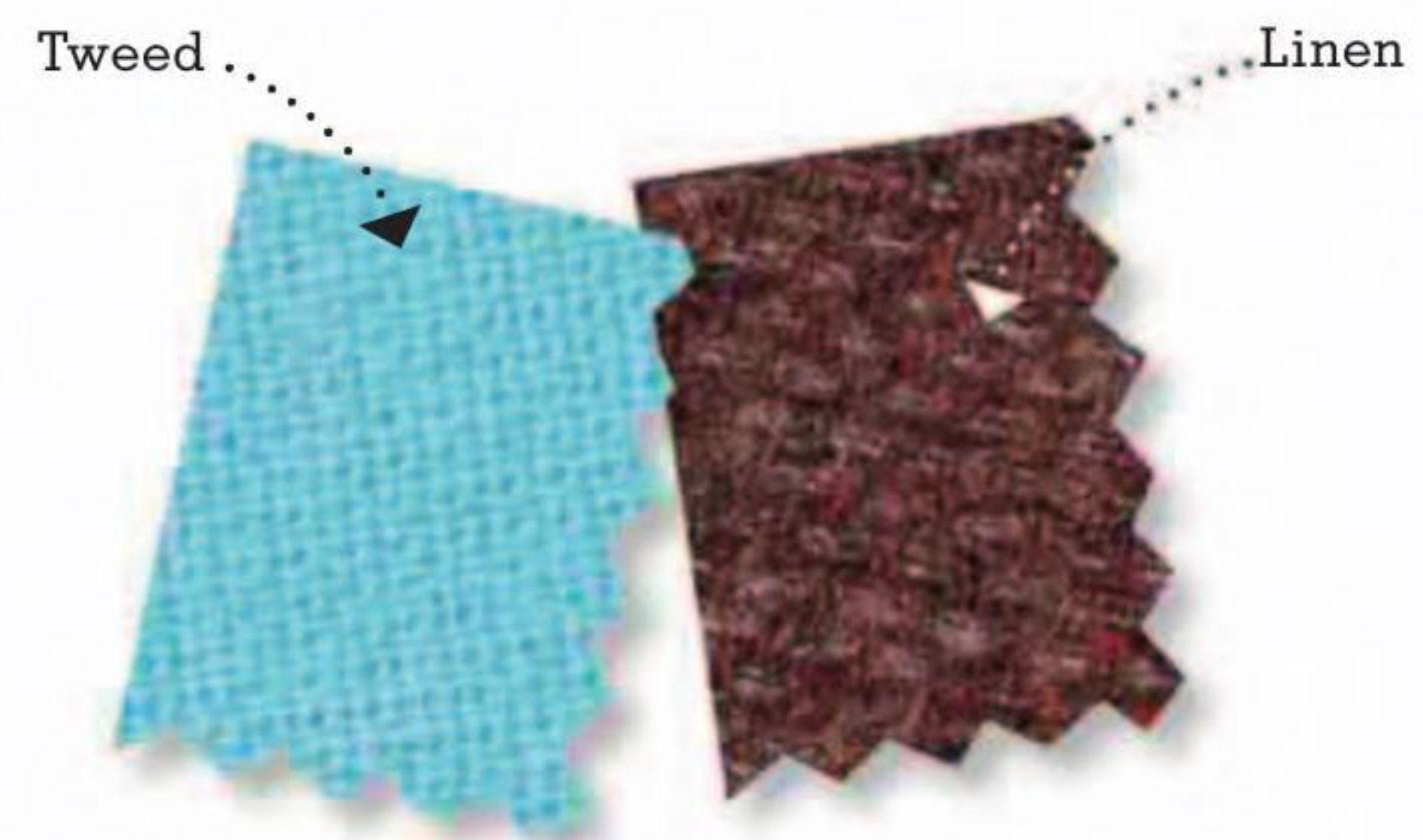




## Skirt pattern three variation

# Topstitched pleated skirt

With its contrasting topstitching and shorter length, this skirt is youthful. The pleats swing out from the thigh and the deep, topstitched hem gives the skirt a casual feel. Try this version in a chunky winter tweed worn with tights or leggings; for the summer, a crisp linen is ideal.



**For winter**, choose heavy fabrics such as chunky tweed or a wool blend (used here); for summer, light crisp linens work well.

## BEFORE YOU START

### YOU WILL NEED

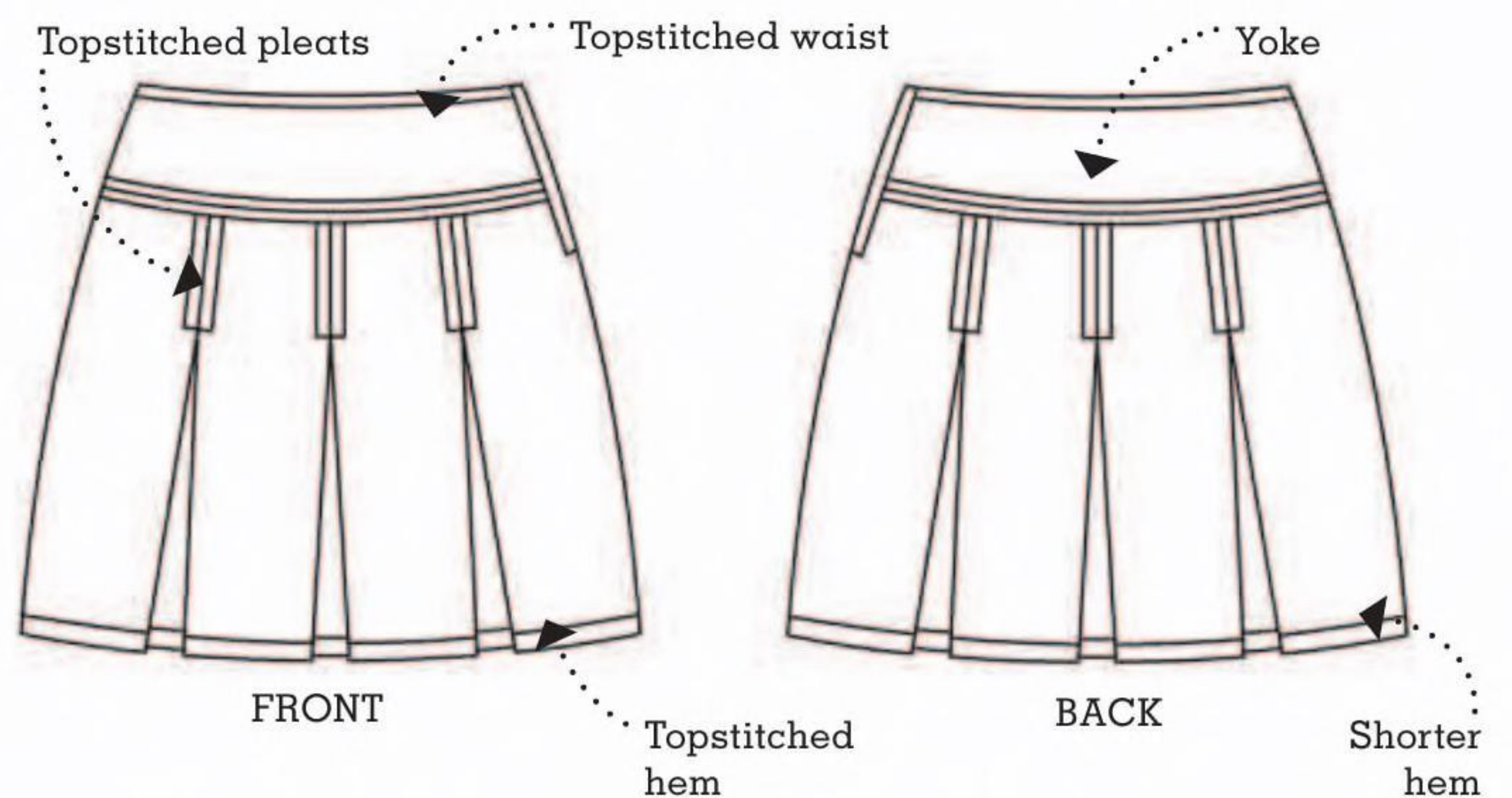
- 1½yd (1.2m) x 59in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 2 spools contrasting all-purpose sewing thread in two different colors for pattern marking
- 1 spool contrasting all-purpose sewing thread for topstitching
- ¾yd (50cm) medium-weight interfacing
- 7in (18cm) skirt zipper

### PREPARING THE PATTERN

- This skirt is made using Skirt Pattern Three (see pp.172–175)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

## GARMENT CONSTRUCTION

This variation of the Classic Pleated Skirt is shorter. The pleats start lower and they are topstitched below the yoke in a contrasting color. The yoke and the deep hem are also topstitched.






HOW TO MAKE THE TOPSTITCHED PLEATED SKIRT



The diagram shows a rectangular pattern piece for a skirt. At the top, a horizontal line is labeled 'waist seam line'. Below it, several vertical lines are drawn, with the first one on the left labeled 'pleat line'. A horizontal line further down is labeled 'new cutting line'. At the bottom, there are two horizontal lines: the top one is labeled 'new hemline' and the bottom one is labeled 'old hemline'. Small dots are placed on the vertical lines, with one on the right labeled 'start of pleat'.

**1** Copy the front and back pattern pieces and mark the waist seam line, the hemline, and the pleat lines. Mark the new hemline 3½in (9cm) above the old hemline. Draw a new cutting line 1½in (4cm) below the new hemline. Mark the start of the pleats on the pleat line and 3¼in (8cm) below the waist seam line.

**2** Cut out the fabric and make up as for the Classic Pleated Skirt steps 1–6.



A close-up photograph of a brown fabric skirt. A vertical line of stitching is visible, following a pleat. A dotted arrow points from the bottom left towards the stitching.

**3** Working from the RS (right side) of the skirt, topstitch (see p.39) around the pleats in a contrasting thread using the edge of the presser foot as a guide.



A close-up photograph of a brown fabric skirt, showing the waist area. A curved dotted arrow points from the bottom right towards the waist seam.

**4** Continue as for the Classic Pleated Skirt steps 7, 8, 9, and 15 (i.e., omitting the belt loops).

**5** Topstitch the skirt-to-yoke seam in a contrasting thread.







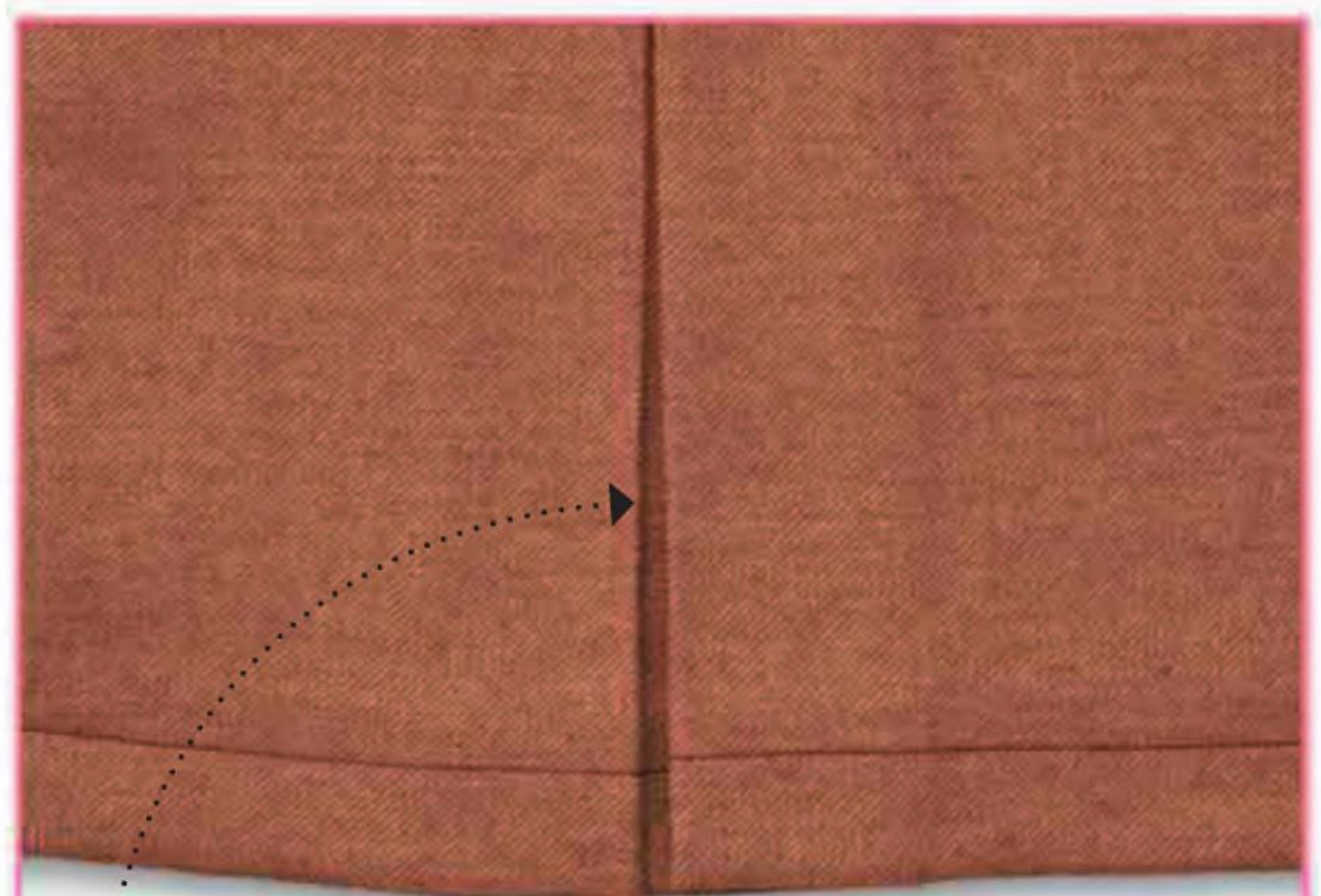
**6** Continue as for the Classic pleated skirt steps 16–21 to make and attach the yoke facing.

**7** Fold the facing to the inside of the skirt and topstitch around the waist. Fold the edge of the facing in to meet the zipper tape and hand stitch in place.

**8** Pin the facing to the skirt-to-yoke seam as in step 23 of the Classic Pleated Skirt. Working from the RS of the skirt stitch in the ditch through all layers to secure the facing on the inside.



**9** Neaten the hem edge (see pp.65) and topstitch in place using contrasting thread 1 ¼in (3cm) from the fold.



**10** Press the pleats from the top to the hem.





# Classic shift dress

A classic fitted dress like this never goes out of style and you can make it in almost any fabric. This dress must fit well across the bust and in the hip area, so choose your pattern by your bust measurement and alter the waist and hip as required. As with any fitted style, it's best to make the pattern up in muslin first and try it out.



**This dress is** made in wool crepe but any fabric from tweed to silk to cotton can be used. Fine suiting works well for the office and printed stretch cotton makes a great summer outfit.

## BEFORE YOU START

### YOU WILL NEED

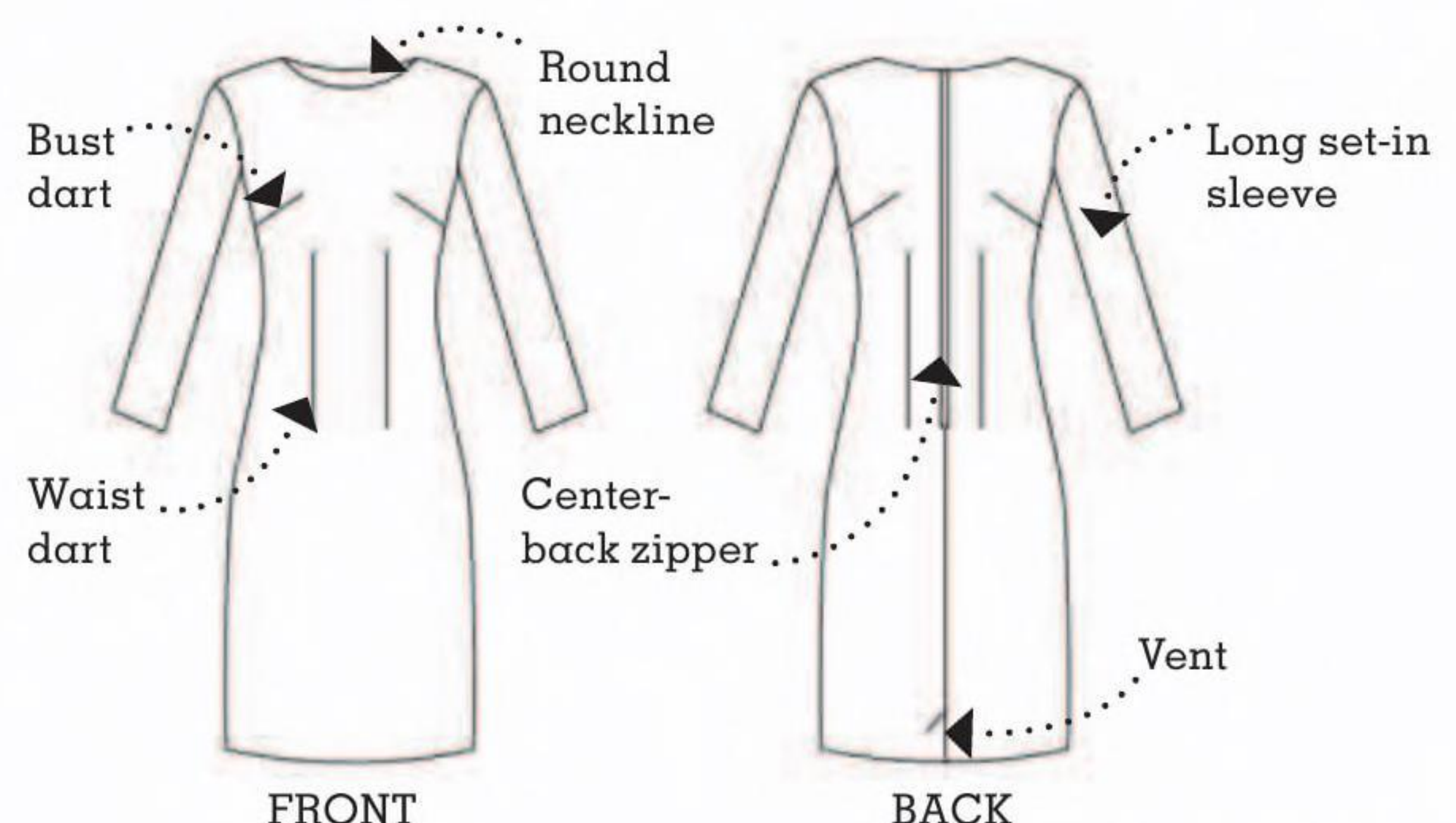
- 2yd (1.7m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- $\frac{3}{4}$ yd (50cm) lightweight interfacing
- 22in (56cm) zipper

### PREPARING THE PATTERN

- This dress is made using Dress Pattern One (see pp.176–180)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

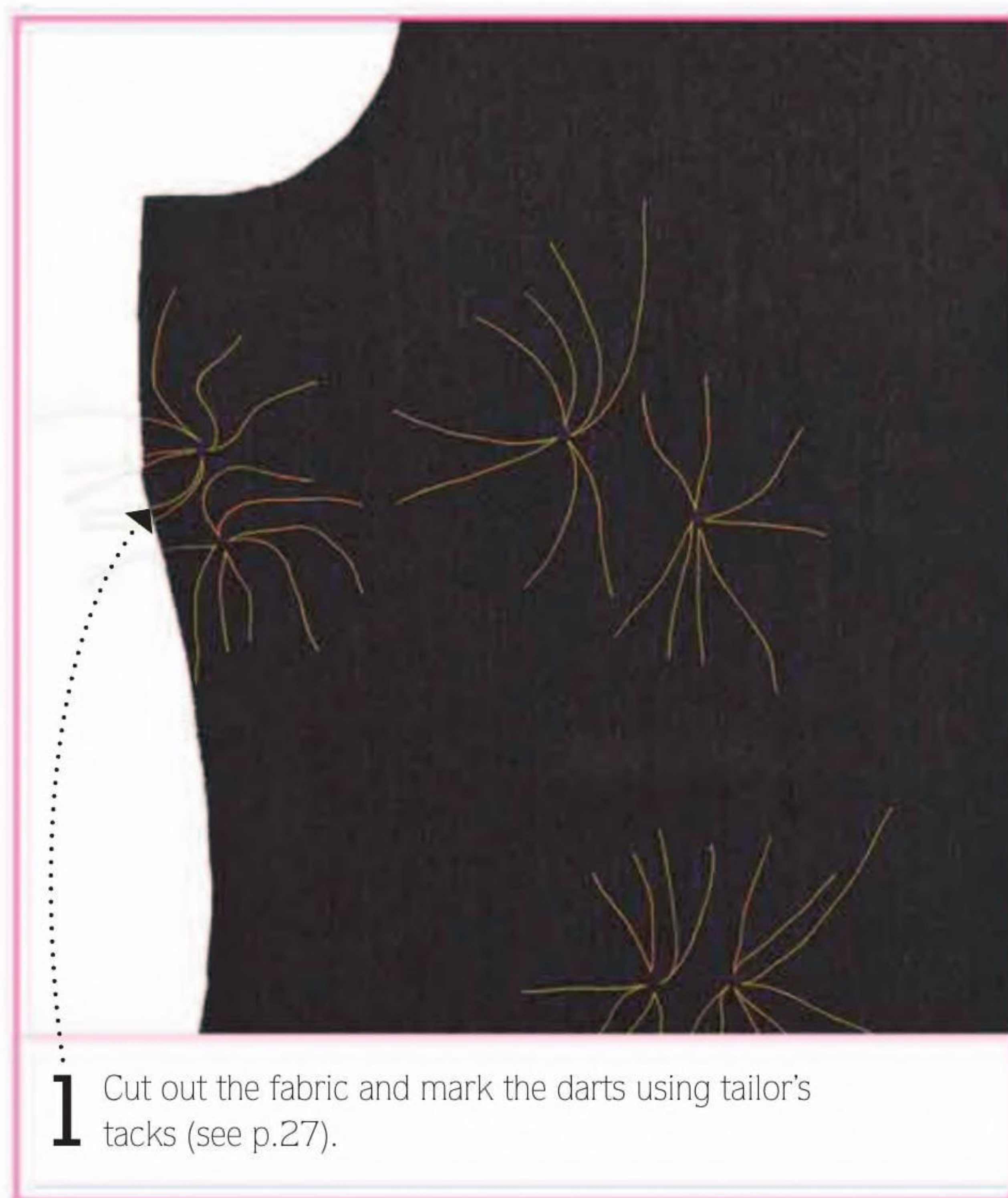
## GARMENT CONSTRUCTION

This unlined one-piece fitted dress has darts at the bust and waist to ensure a fitted silhouette. It also has a zipper in the center back and a center-back vent. It features a high round neck and long set-in sleeves. The hemline just brushes the knee.





## HOW TO MAKE THE CLASSIC SHIFT DRESS



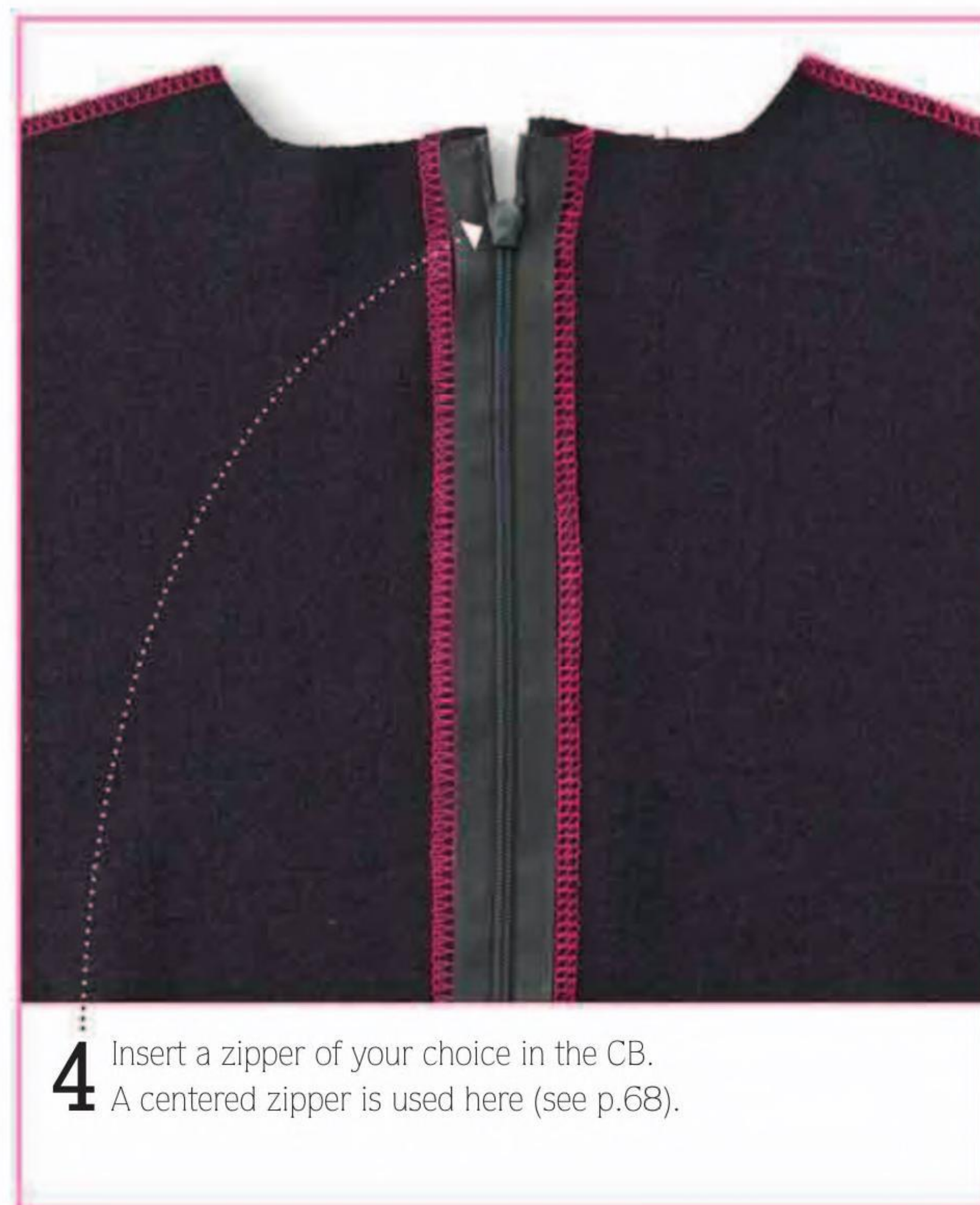
**1** Cut out the fabric and mark the darts using tailor's tacks (see p.27).



**2** Make the plain and the contour darts (see pp.40–43).



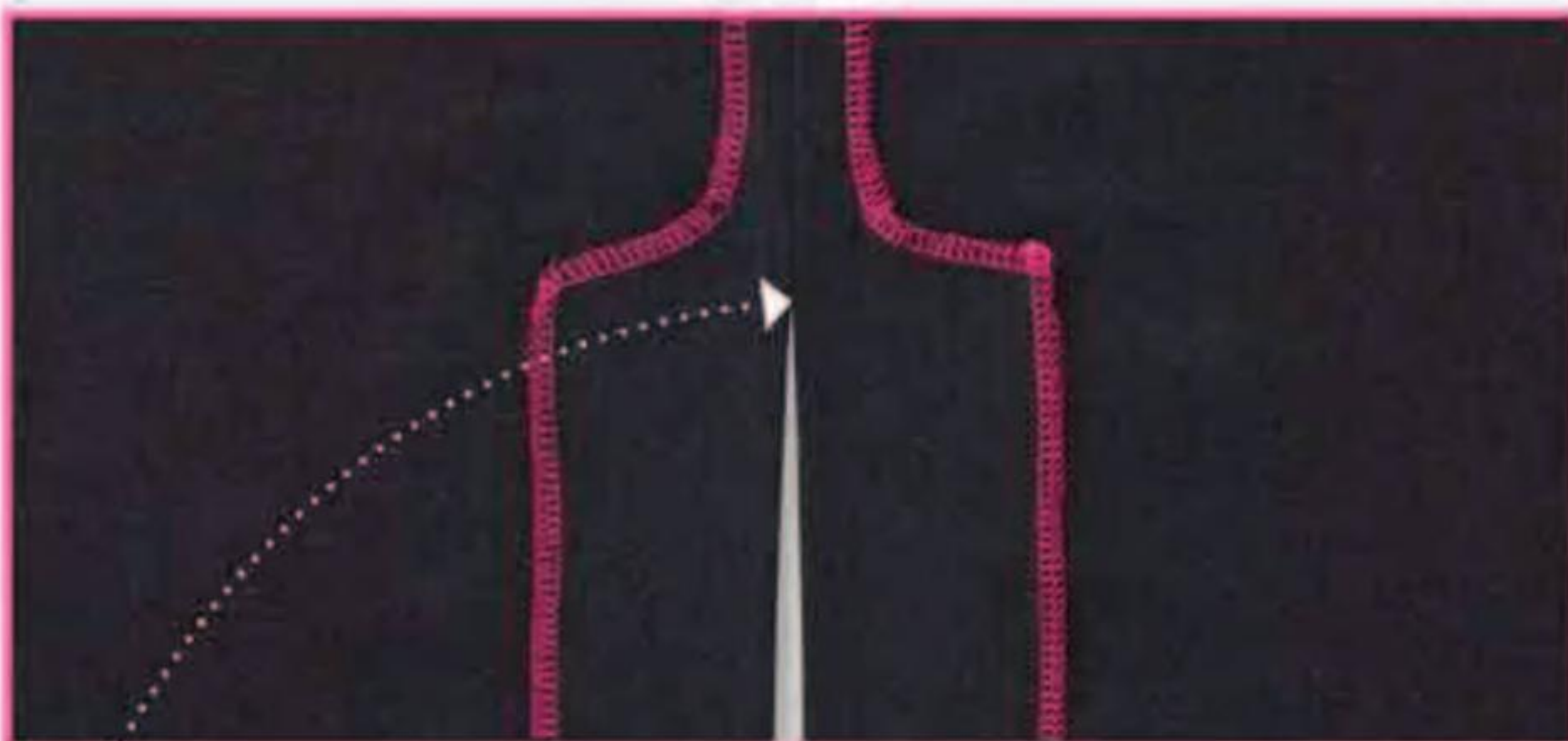
**3** Neaten the shoulder seam, side seams on the front and back, and the CB (center back) seams, using either a 3-thread serger stitch or a small zigzag stitch (see p.34).



**4** Insert a zipper of your choice in the CB. A centered zipper is used here (see p.68).







**5** Sew the remainder of the CB seam, stopping at the dot marking the top of the vent. Press the seam open.



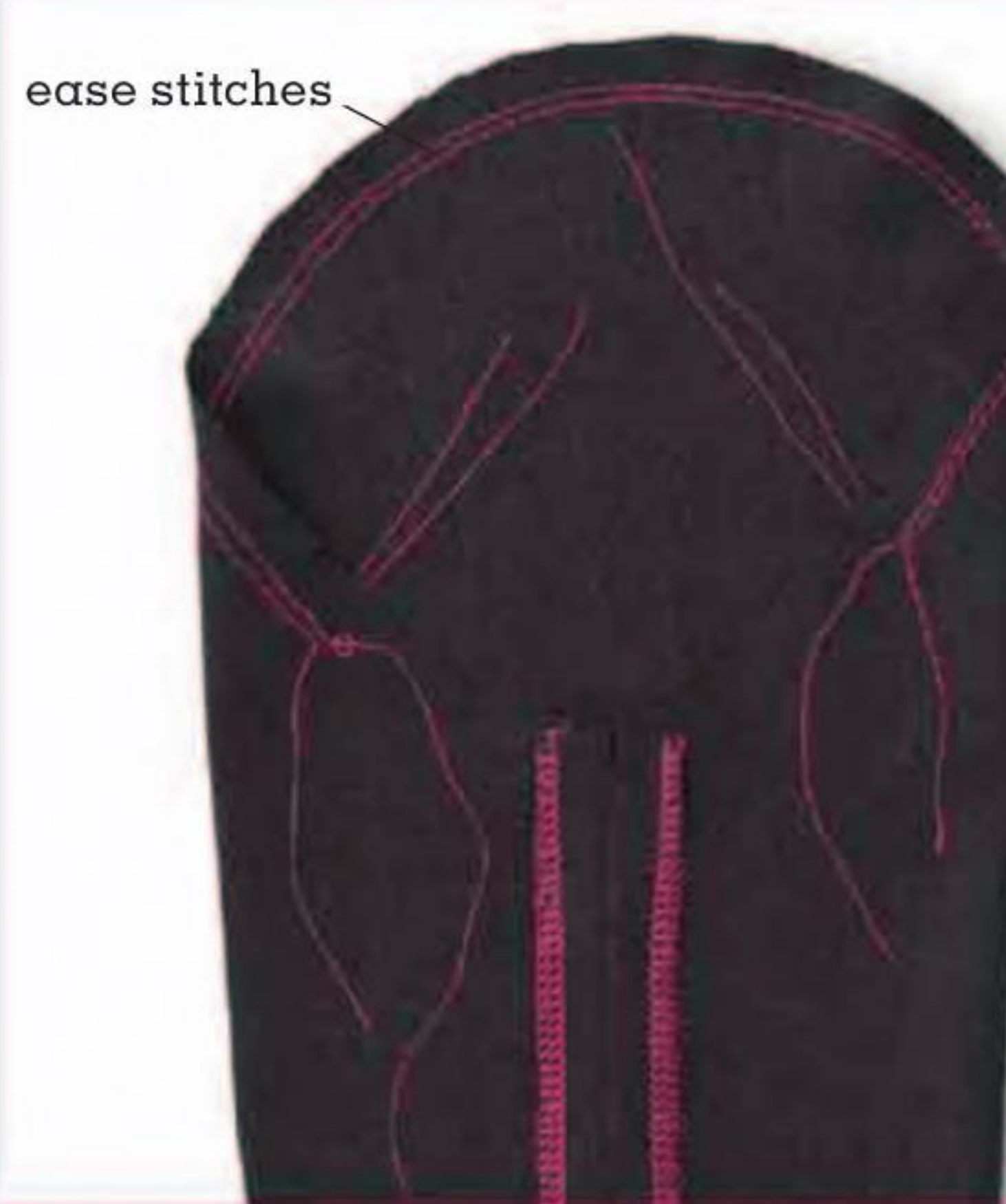
**6** Join the front to the back at the shoulder and side seams. Press the seams open.



**7** Neaten the sides and lower edge of both sleeves, using either a 3-thread serger stitch or a small zigzag stitch.



**8** Machine the sleeve seam and press it open.



**9** Using the longest stitch available, machine two rows of ease stitches through the sleeve head (see p.54).

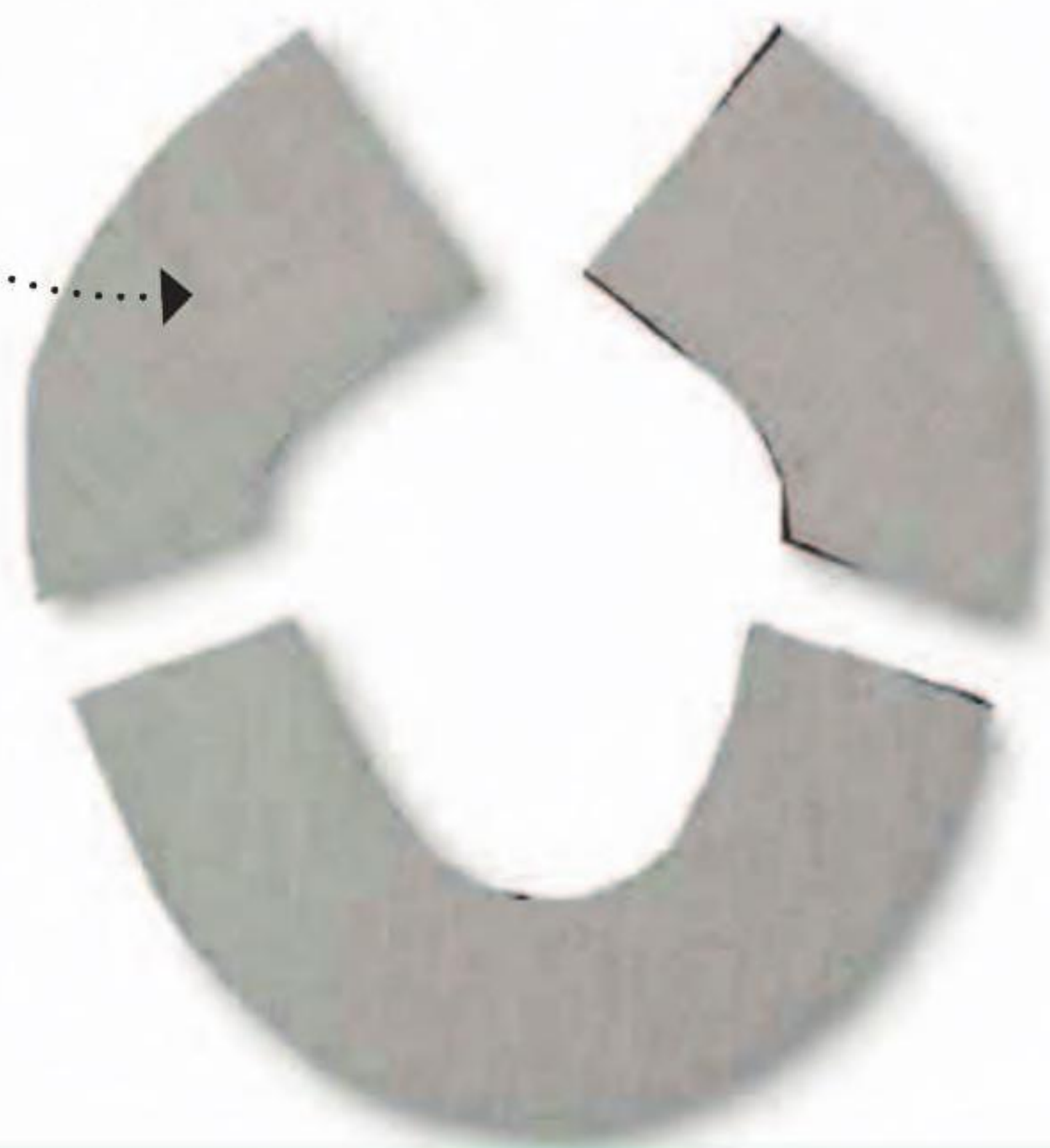




**10** Insert the sleeve into the armhole, RS (right side) to RS, remembering to pin and stitch from the sleeve side (see pp.54–55).



**11** Attach a lightweight fusible interfacing to the neck facing pieces (see p.47).



**12** Join the facings at the shoulder seams and press the seams open. Neaten the lower edge (see pp.48–49).



**13** Place the facings to the neck edge of the dress RS to RS, matching the seams. Pin and sew.





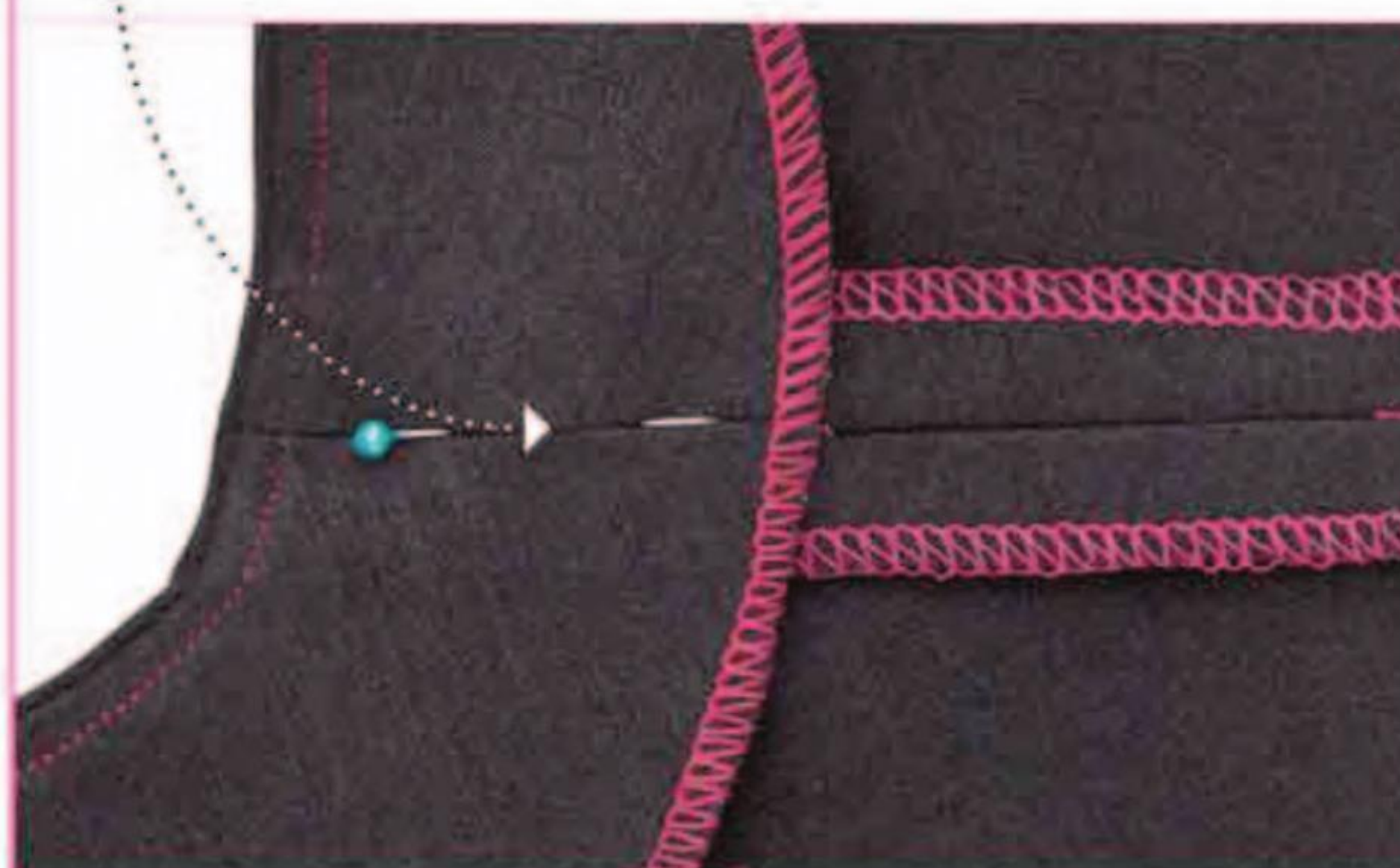
**14** Layer the seam allowance by trimming the facing side of the seam to half its width. Clip the seam allowance to reduce bulk (see p.38).



**15** Press the seam toward the facing and understitch (see p.39).



**16** Pin and hand stitch the facing to the seam allowance at the shoulder seams.



**17** At the CB, fold the edge of the facing in to meet the zipper tape. Pin and hand stitch in place.



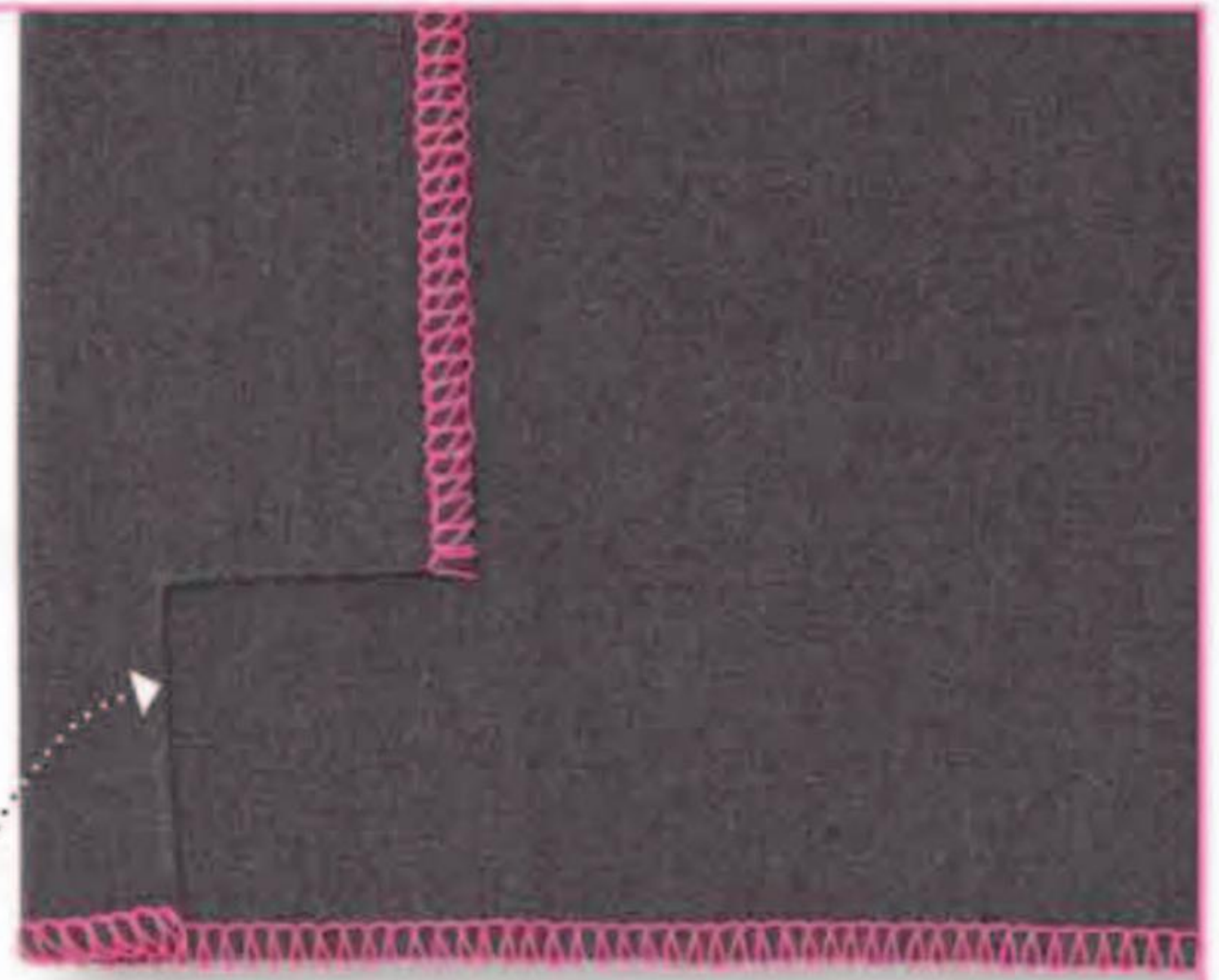
**18** From the RS, the back neck edge should now look neatly finished.



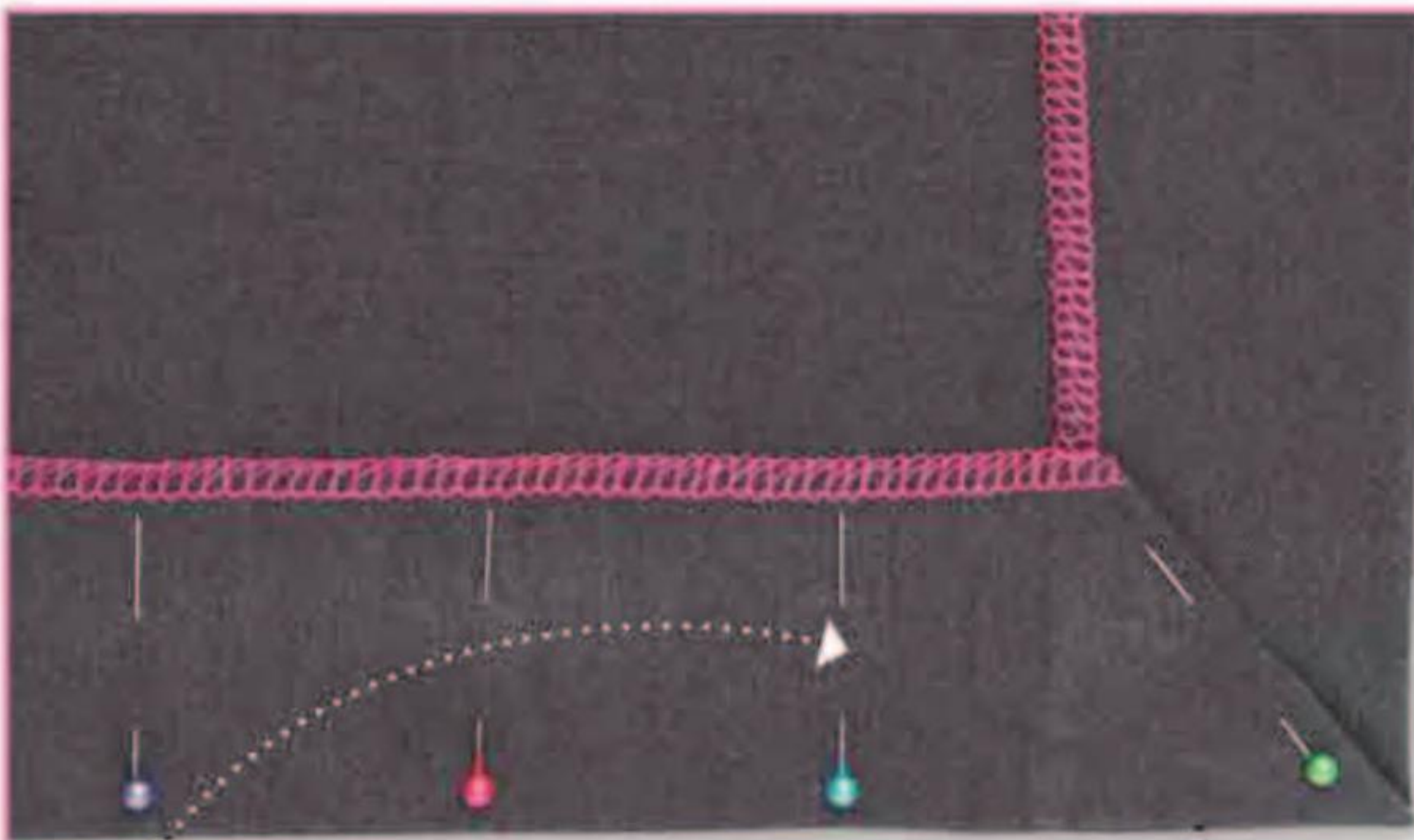




**19** Turn up a 1½in (4cm) hem at the bottom of each sleeve. Pin and hand stitch in place.



**20** Neaten the hem edge (see pp.65–66). On each side of the vent, remove a square of surplus fabric in the hem allowance.



**21** Miter the hem at the bottom of the vent and pin. Turn up the remainder of the hem and pin.



**22** Hand stitch the miter and hem in place.



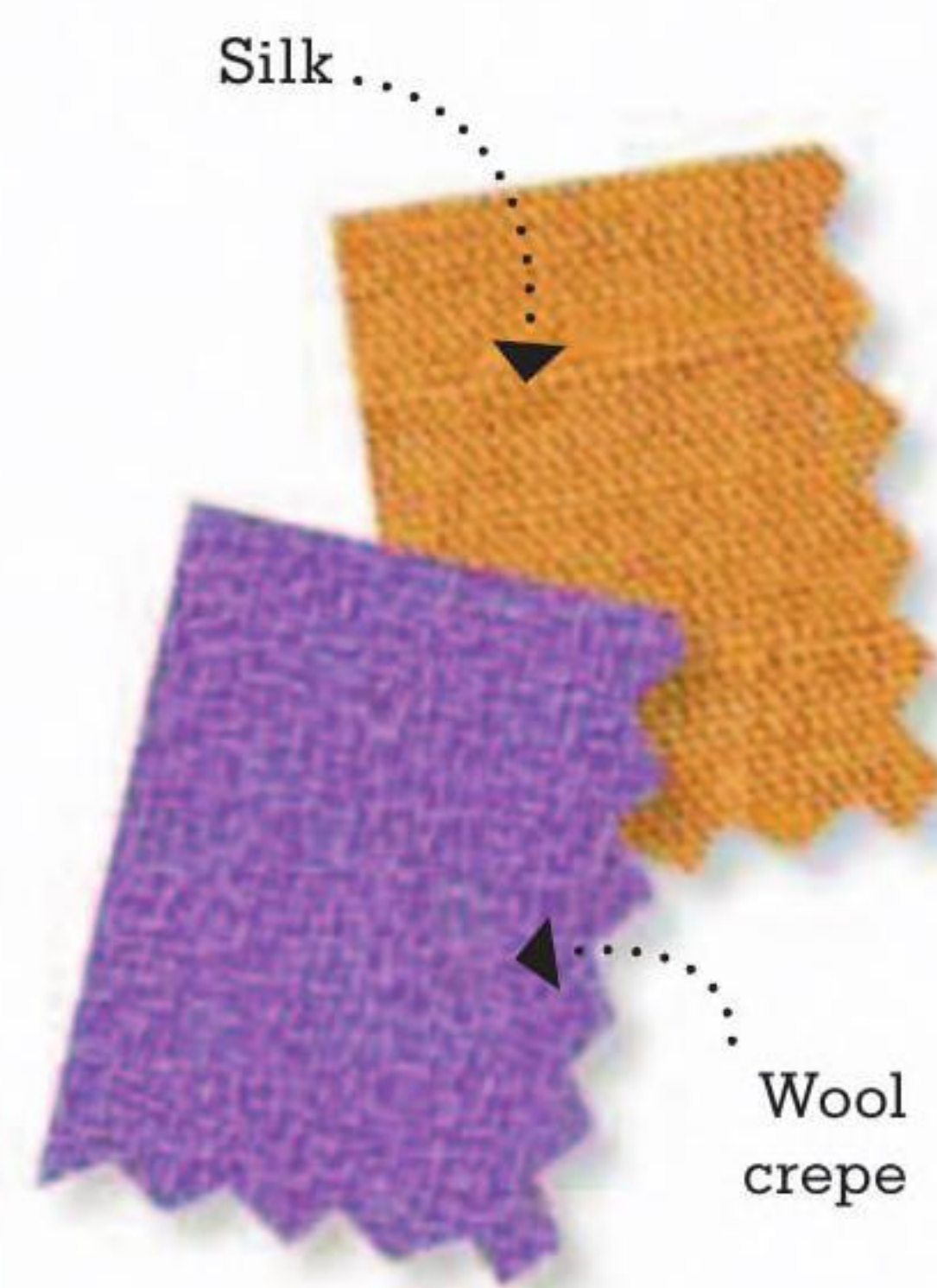
**23** Machine stitch through all layers at the top of the vent to secure.





# Classic waisted dress

This dress has a darted bodice fitted into the waist for a smooth, flattering line. Choose your pattern by your bust measurement and alter the waist and hips if required. It is advisable to make the pattern in muslin first to ensure a good fit. Lightweight fabrics work well for this dress.



## BEFORE YOU START

### YOU WILL NEED

- 2½yd (2.5m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- ¾yd (50cm) lightweight interfacing
- 22in (56cm) zipper

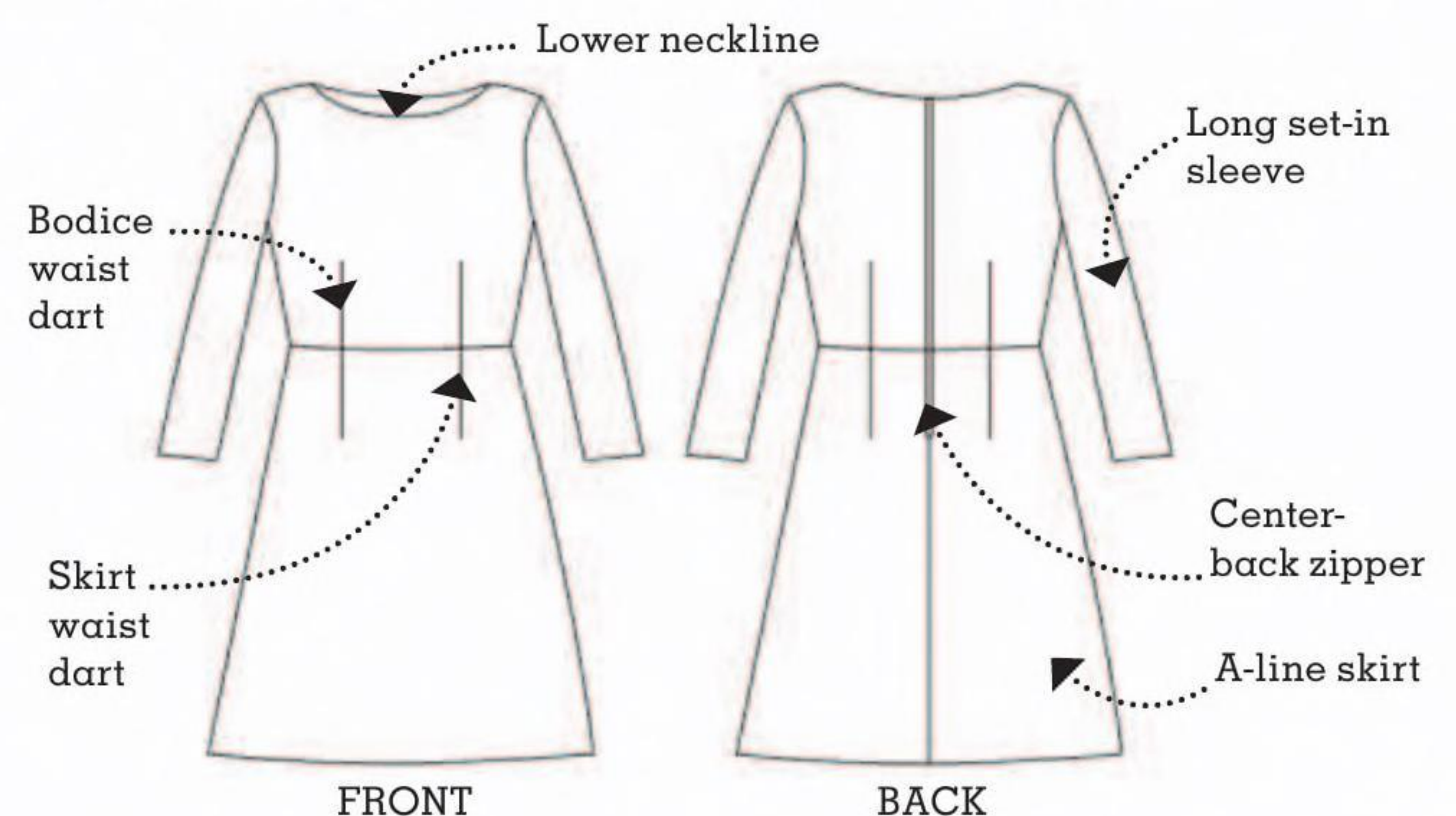
### PREPARING THE PATTERN

- This dress is made using Dress Pattern Two (see pp.176–180)
- Follow the instructions (see pp.166–167) to copy or download the pattern in your size

**This dress** is made in polyester brocade, but this style of dress could be made in a variety of fabrics, from cotton prints to lightweight wools or silk.

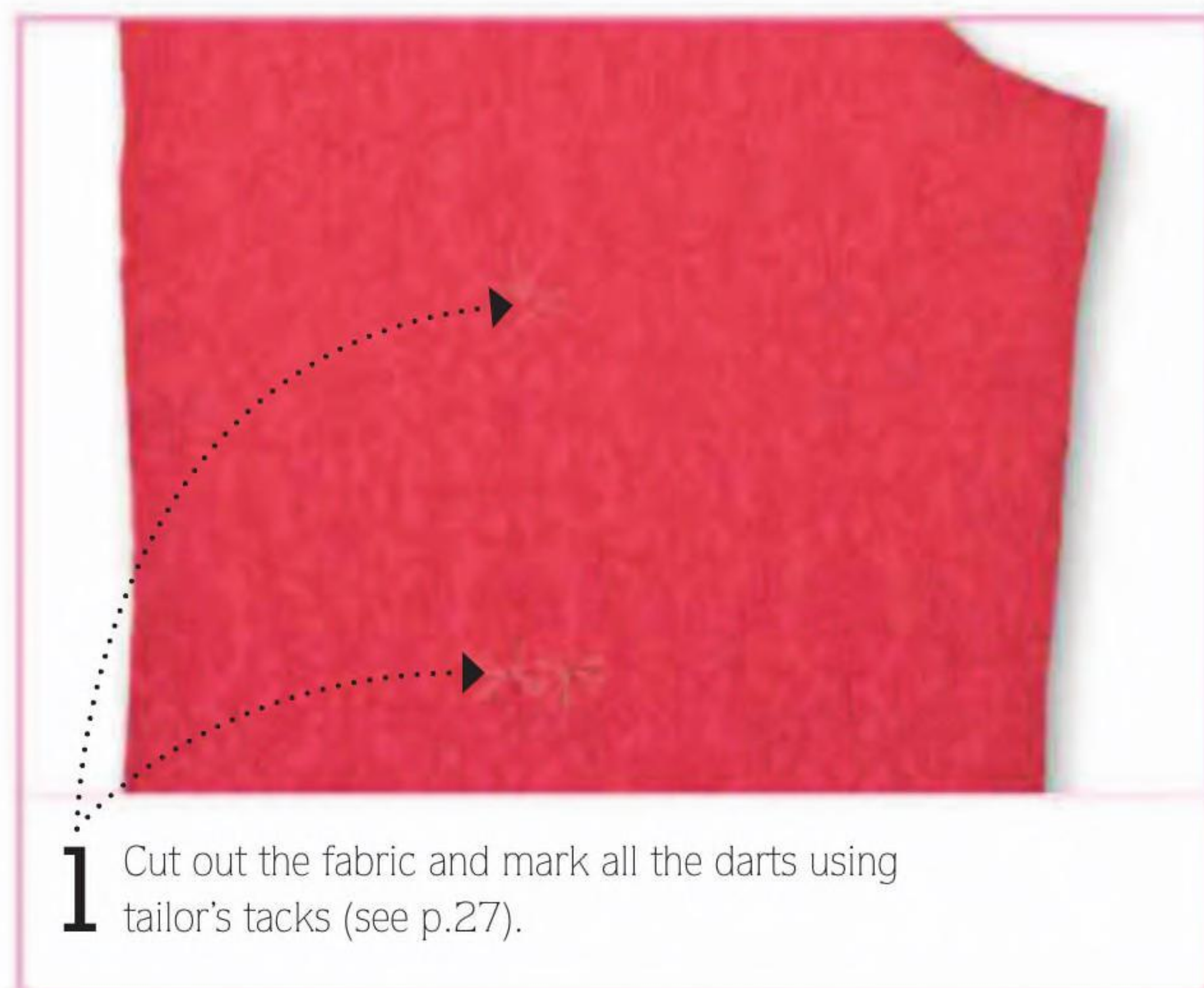
## GARMENT CONSTRUCTION

This unlined two-piece dress has waist darts in the bodice and in the skirt. It has long, fitted set-in sleeves and a lower neckline finished with a facing. There is a zipper in the center back and the A-line skirt sits just on the knee.





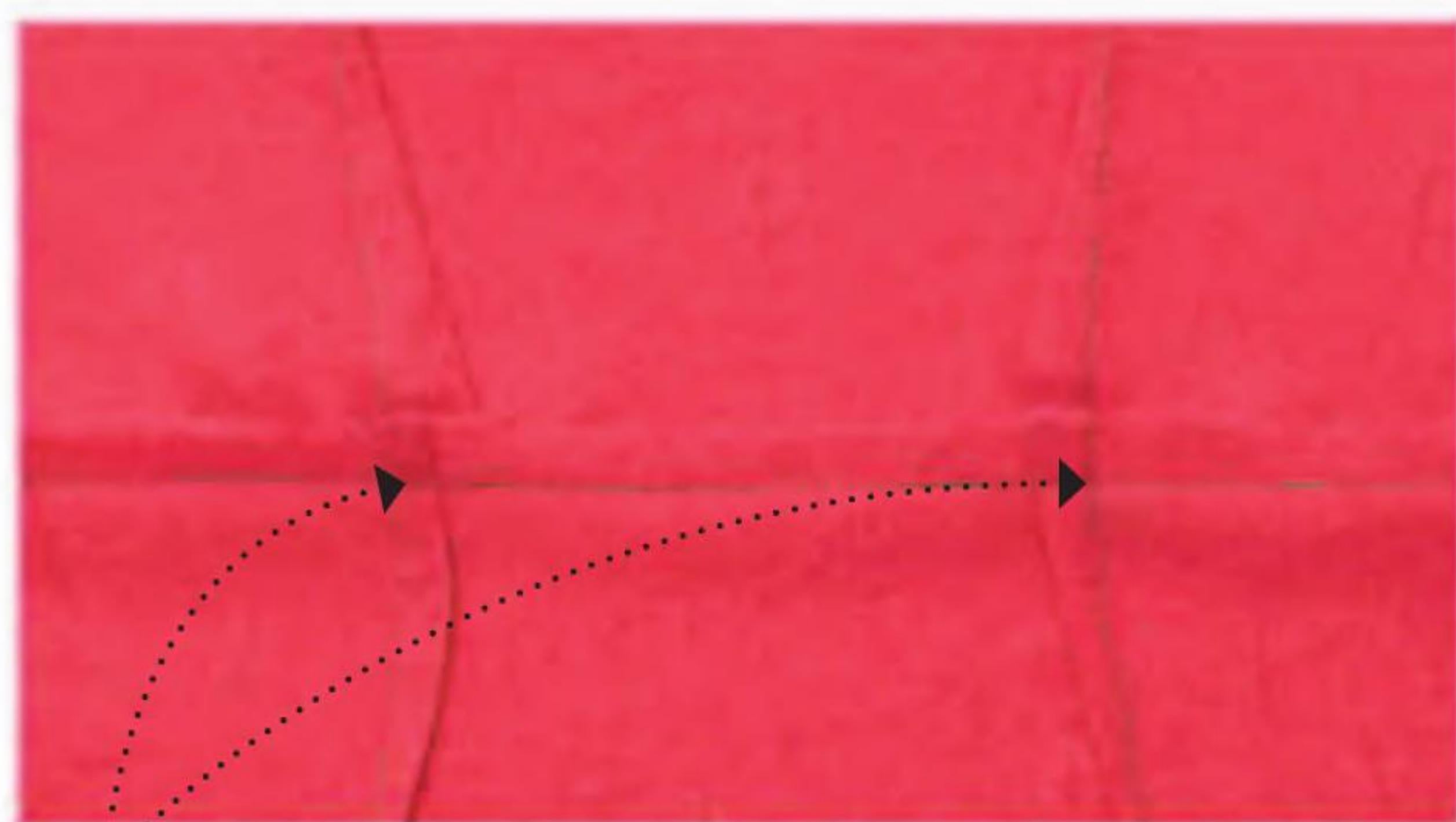
## HOW TO MAKE THE CLASSIC WAISTED DRESS



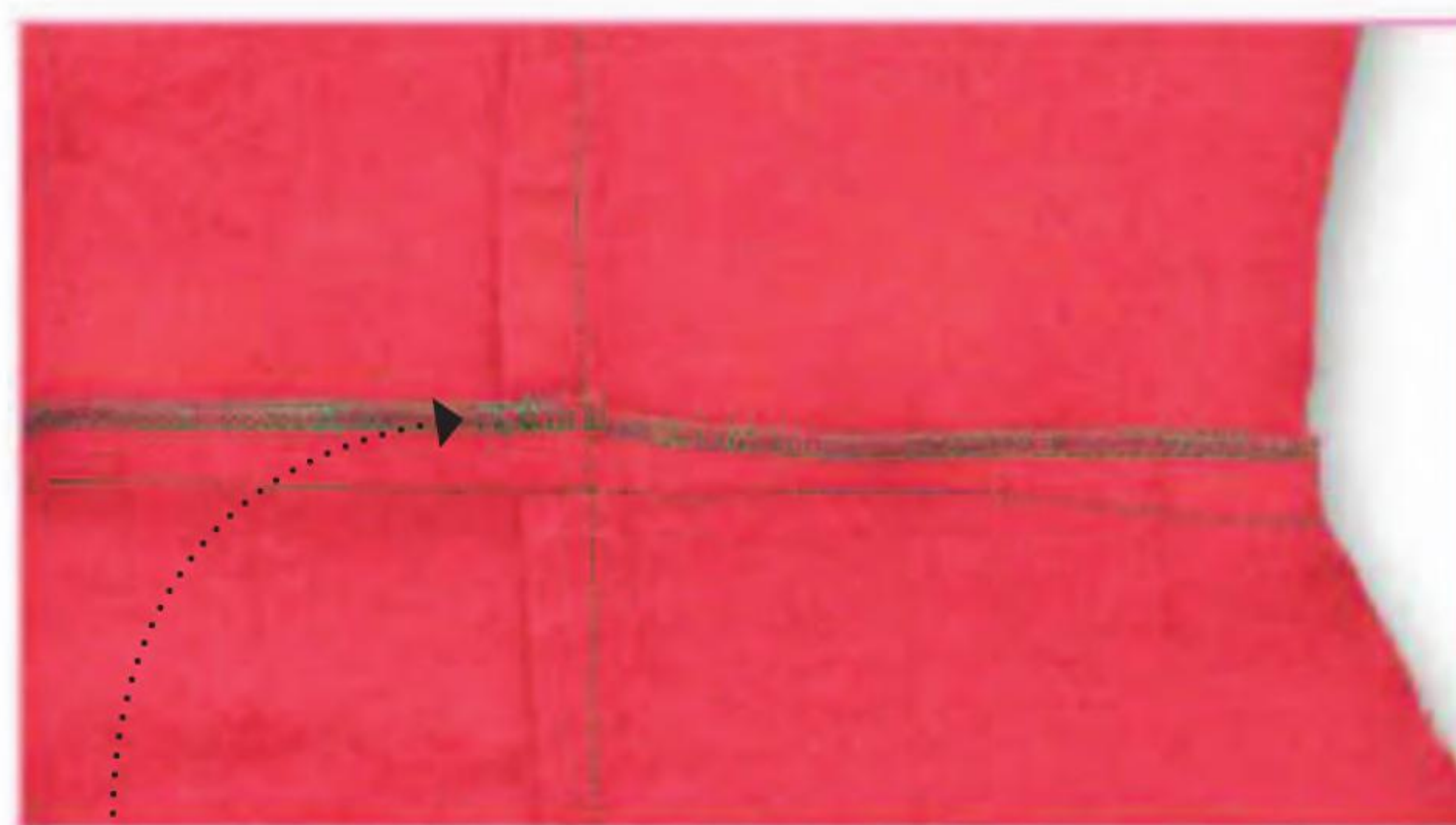
**1** Cut out the fabric and mark all the darts using tailor's tacks (see p.27).



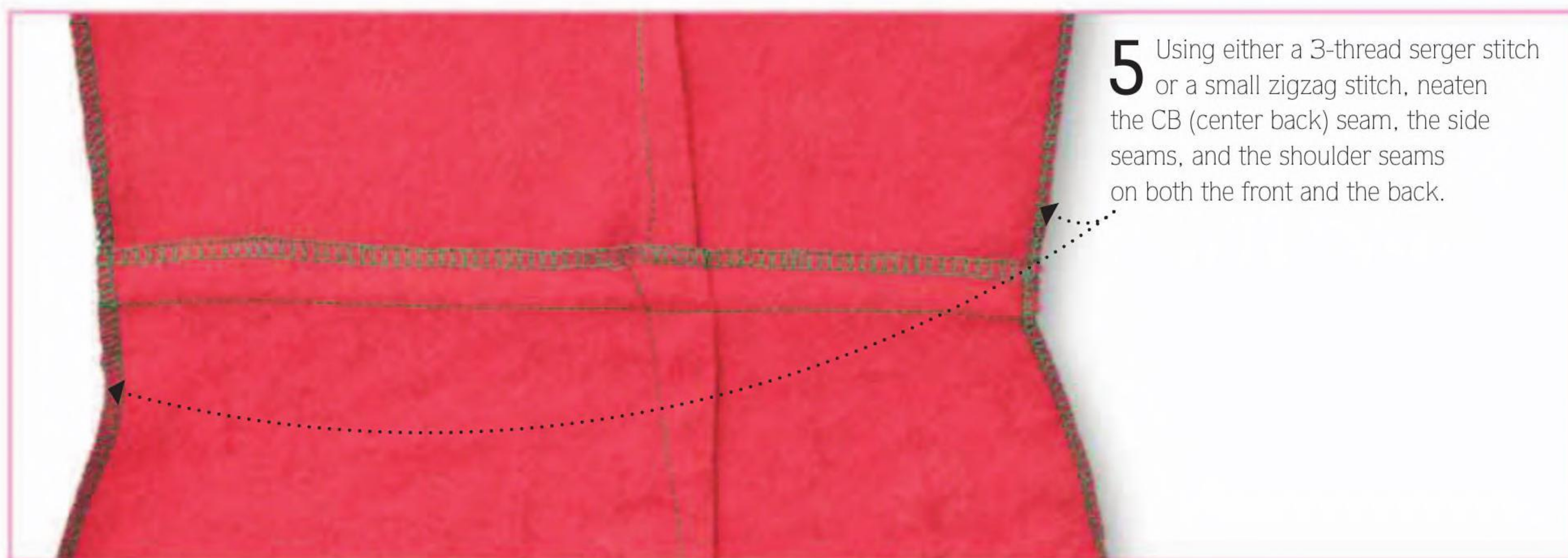
**2** Make all the darts (see pp.40–41) and press toward the center of the garment.



**3** Join the front and back skirts to the front and back bodices, matching the darts. To ensure they match, you may have to ease the skirt to the bodice by stretching the bodice slightly. Press the seam allowances together.



**4** Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch (see p.34). Press up toward the bodice.



**5** Using either a 3-thread serger stitch or a small zigzag stitch, neaten the CB (center back) seam, the side seams, and the shoulder seams on both the front and the back.







**6** Making sure the waist seams match on either side, insert a zipper of your choice in the CB (see pp.66–67). Stitch the remainder of the CB seam and press open.



**7** Join the front to the back at the shoulder and side seams, matching at the waist seam. Press the seams open.



**8** Neaten the sides and lower edge of both sleeves using either a 3-thread serger stitch or a small zigzag stitch.



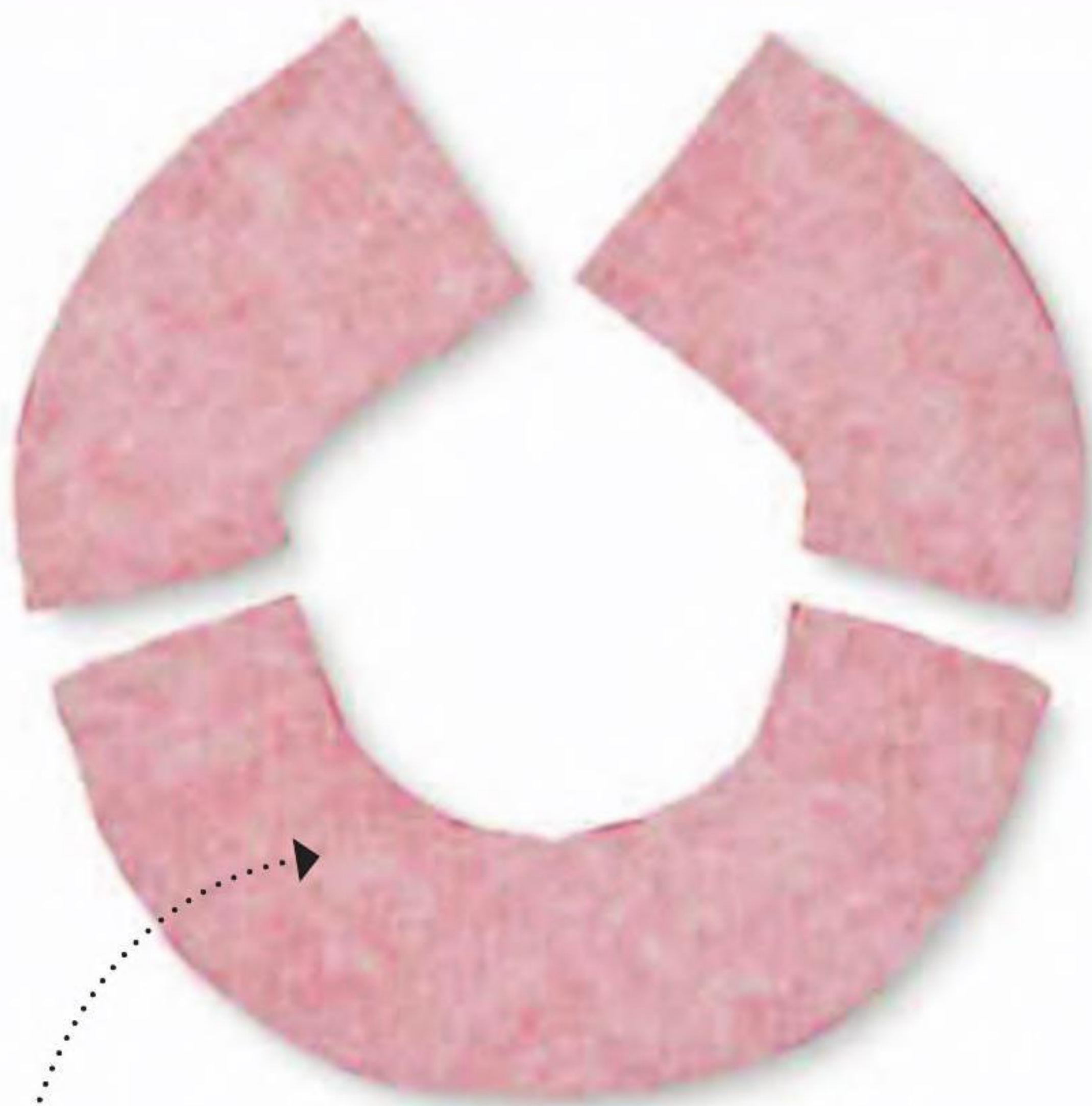
**9** Machine stitch the sleeve seam and press open. Using stitch length 5, machine two rows of ease stitches through the sleeve head (see p.54).



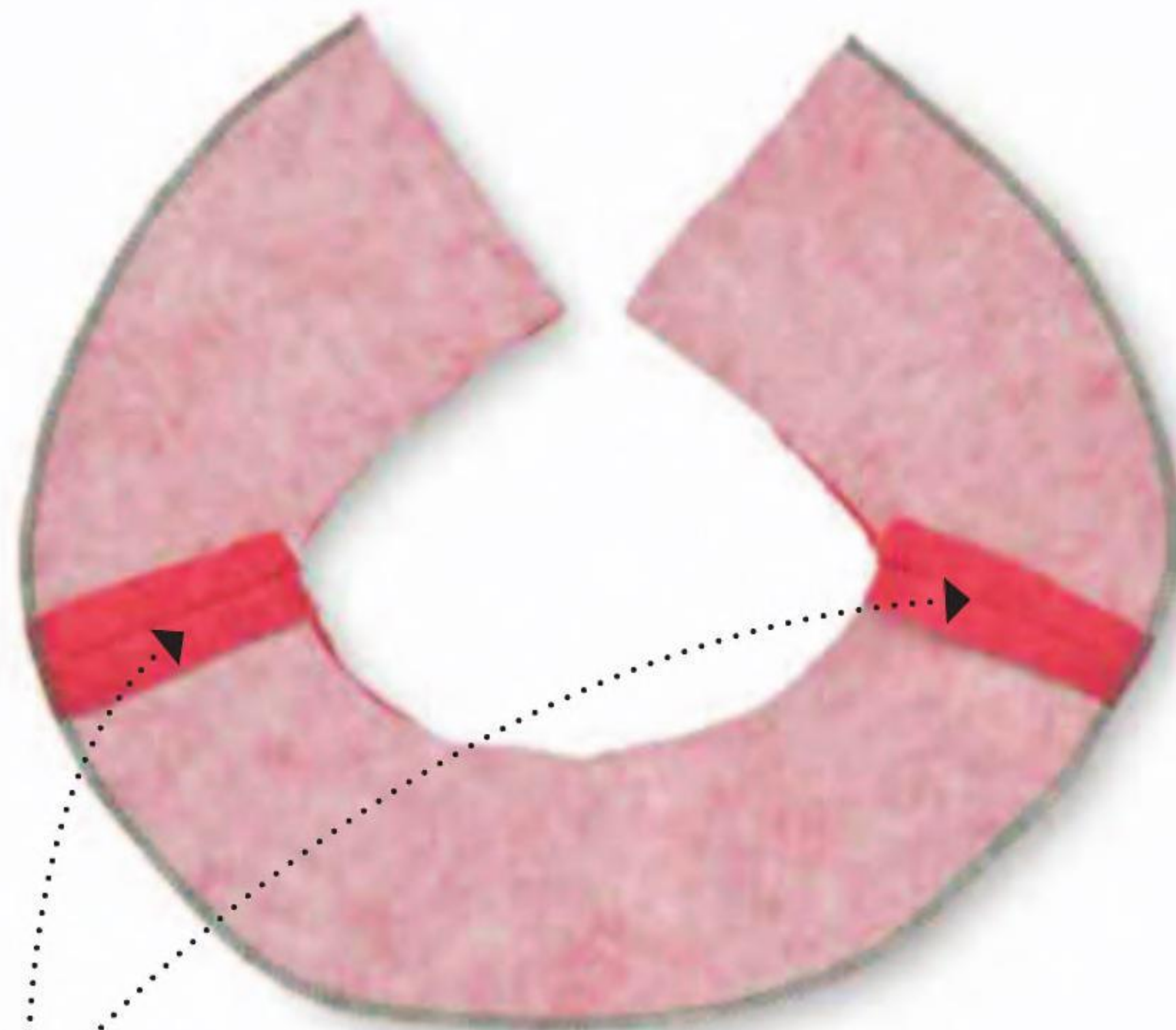
**10** Insert the sleeve (see pp.54–55) and neaten the raw edges using either a 3-thread serger stitch or a small zigzag stitch.







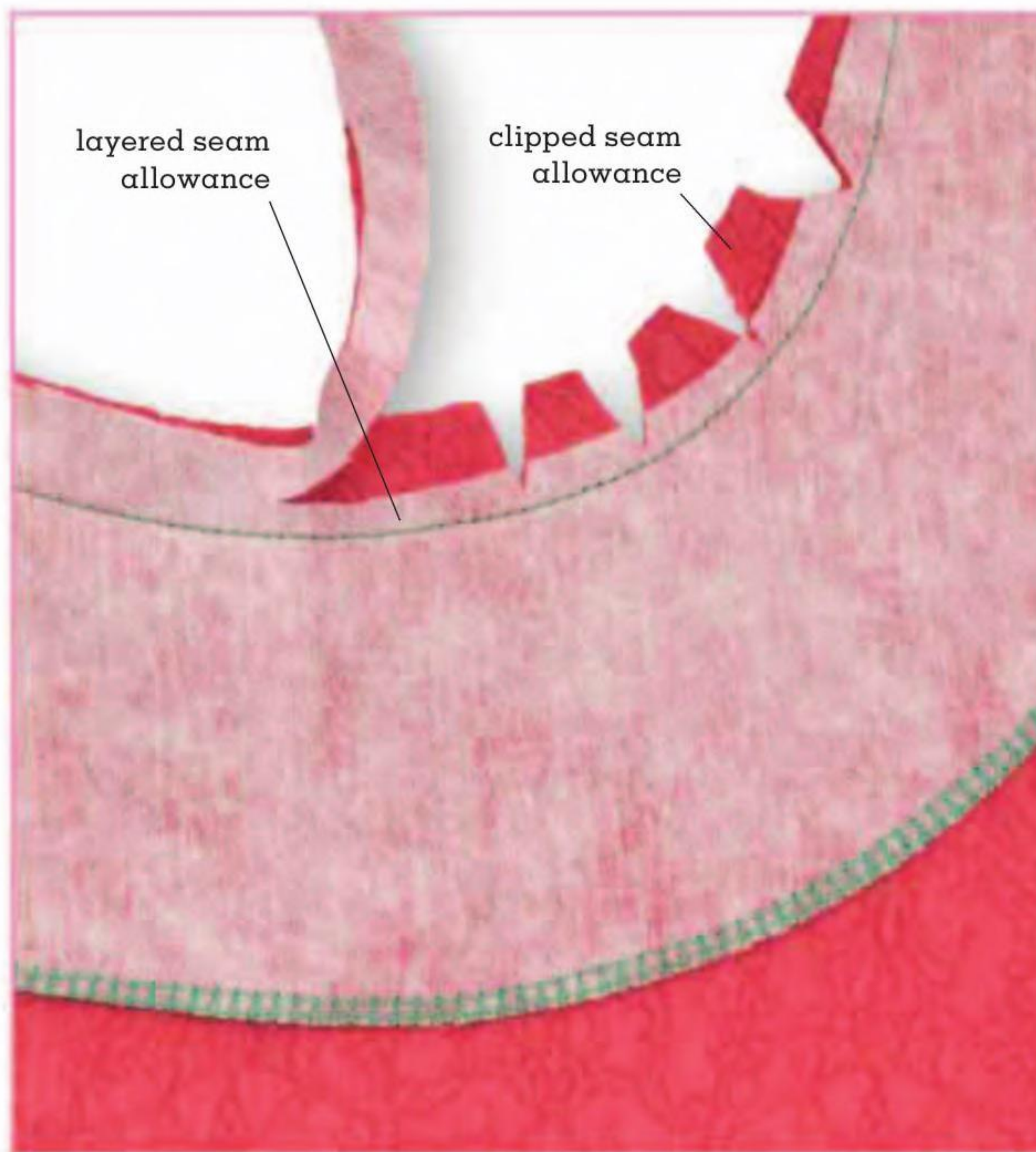
**11** Attach a lightweight fusible interfacing to the neck facing pieces (see p.47).



**12** Join the facings at the shoulder seams and press the seams open (see p.48). Neaten the lower edge using either a 3-thread serger stitch or a small zigzag stitch (see p.49).



**13** Place the facings to the neck edge of the dress RS (right side) to RS, matching the seams. Pin and machine stitch.



**14** Layer the seam allowance by trimming the facing side of the seam to half its width. Clip the seam allowance to reduce bulk (see p.38).







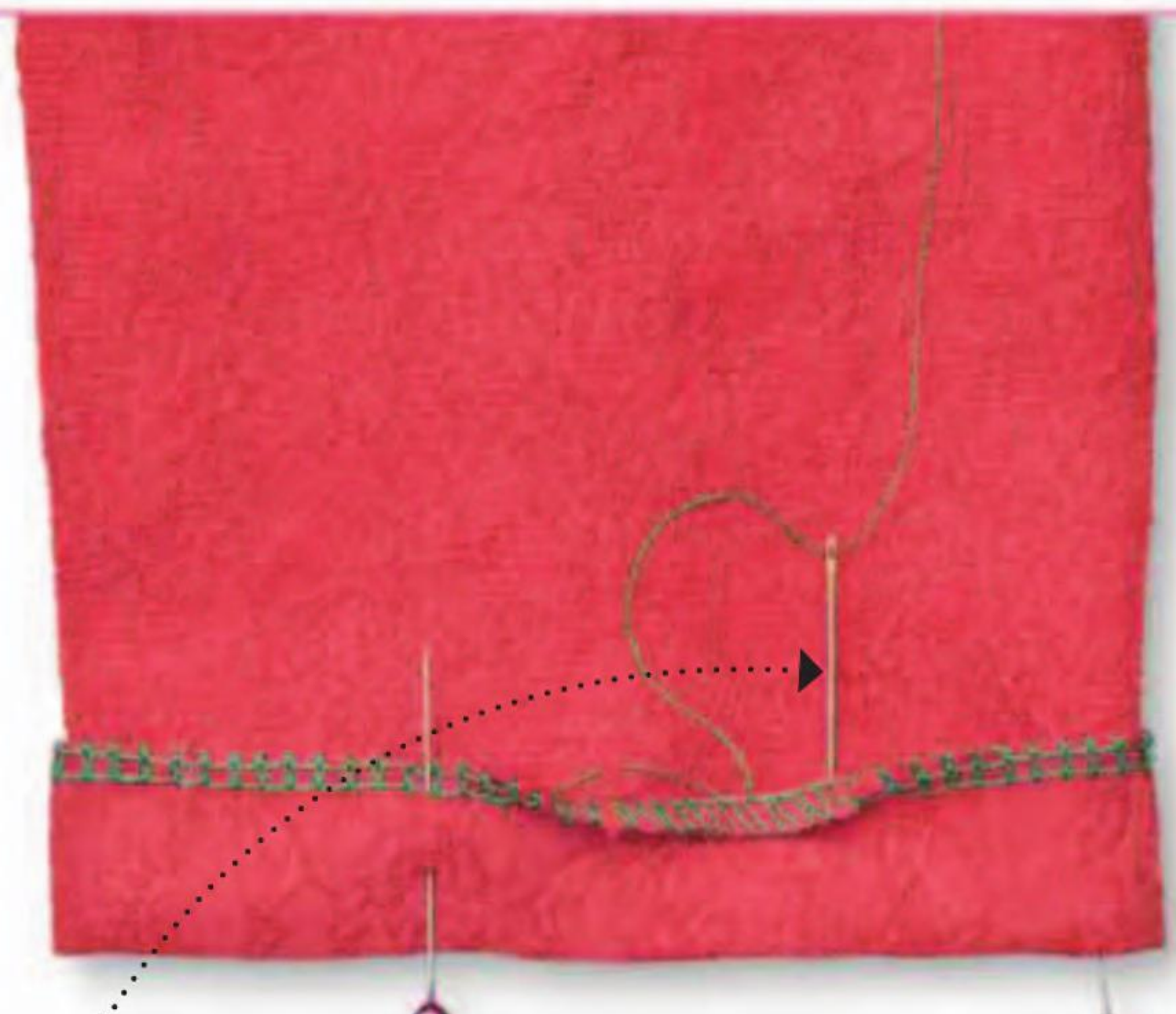
**15** Understitch the seam allowances to the facing (see p.39).



**16** Turn the facing to the inside then, at the CB, fold the edge of the facing in to meet the zipper tape. Pin and hand stitch in place.



**17** Neaten the hem edge (see p.65) and turn up by 1½in (4cm). To ease the fullness out of the hem, make a row of running stitches close to the neaten edge (see p.66). Pull the thread to tighten the fabric. Hand stitch, then remove the basting stitches.



**18** Turn up a 1 in (2.5cm) hem at the bottom of each sleeve. Pin and hand stitch in place.





## Dress pattern two variation

# Sleeveless waisted dress

In this version of the Classic waisted dress the sleeves have been removed and a lining added. The dress has a gathered skirt. In a patterned fabric, it would be lovely for a summer wedding or even an evening function; in a solid-colored fabric it would be ideal for office wear.

### BEFORE YOU START

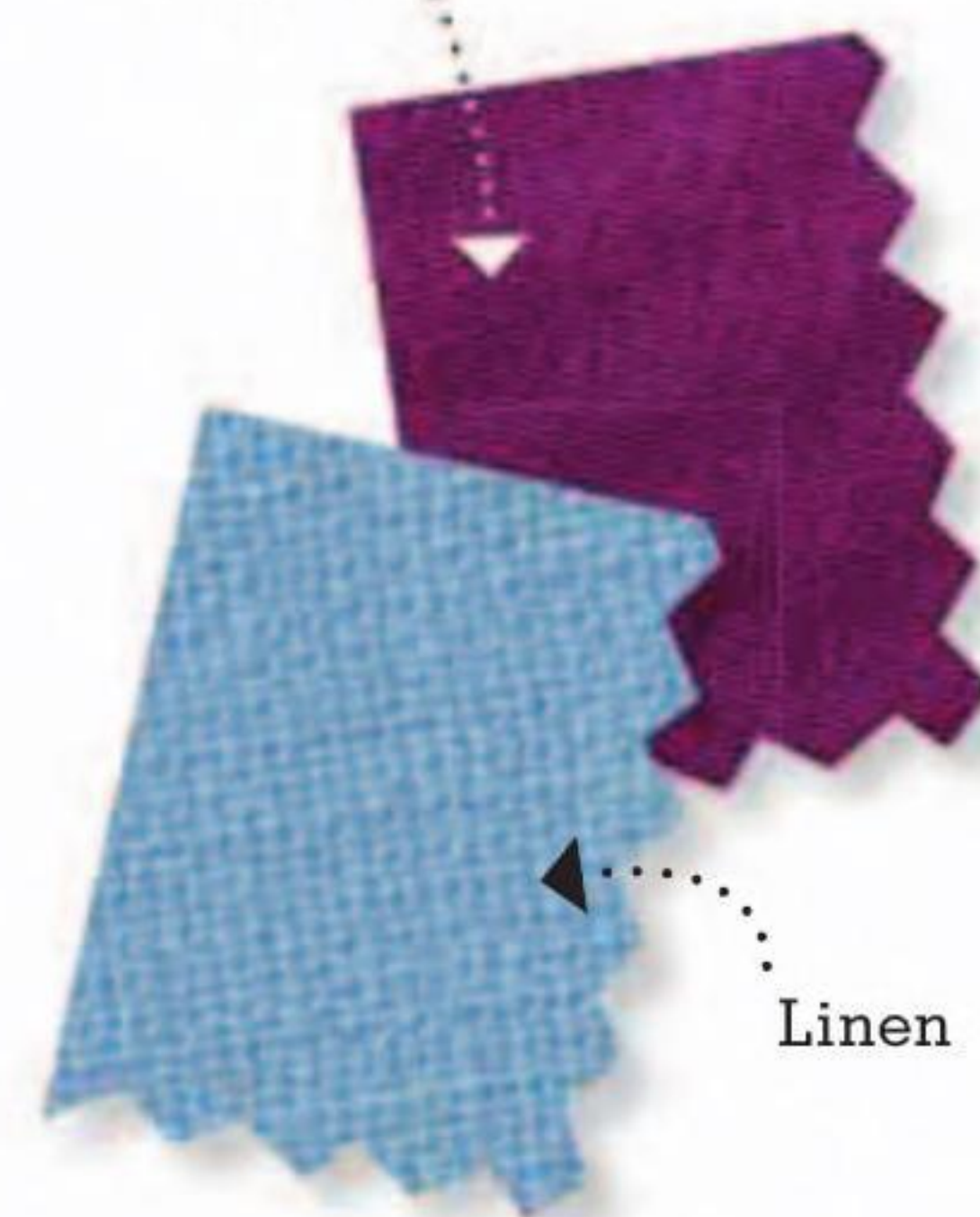
#### YOU WILL NEED

- 2½yd (2.2m) x 60in (150cm) fabric
- 2½yd (2.2m) x 60in (150cm) lining fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 22in (56cm) zipper

#### PREPARING THE PATTERN

- This dress is made using Dress Pattern Two (see pp.181–184)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

Polyester

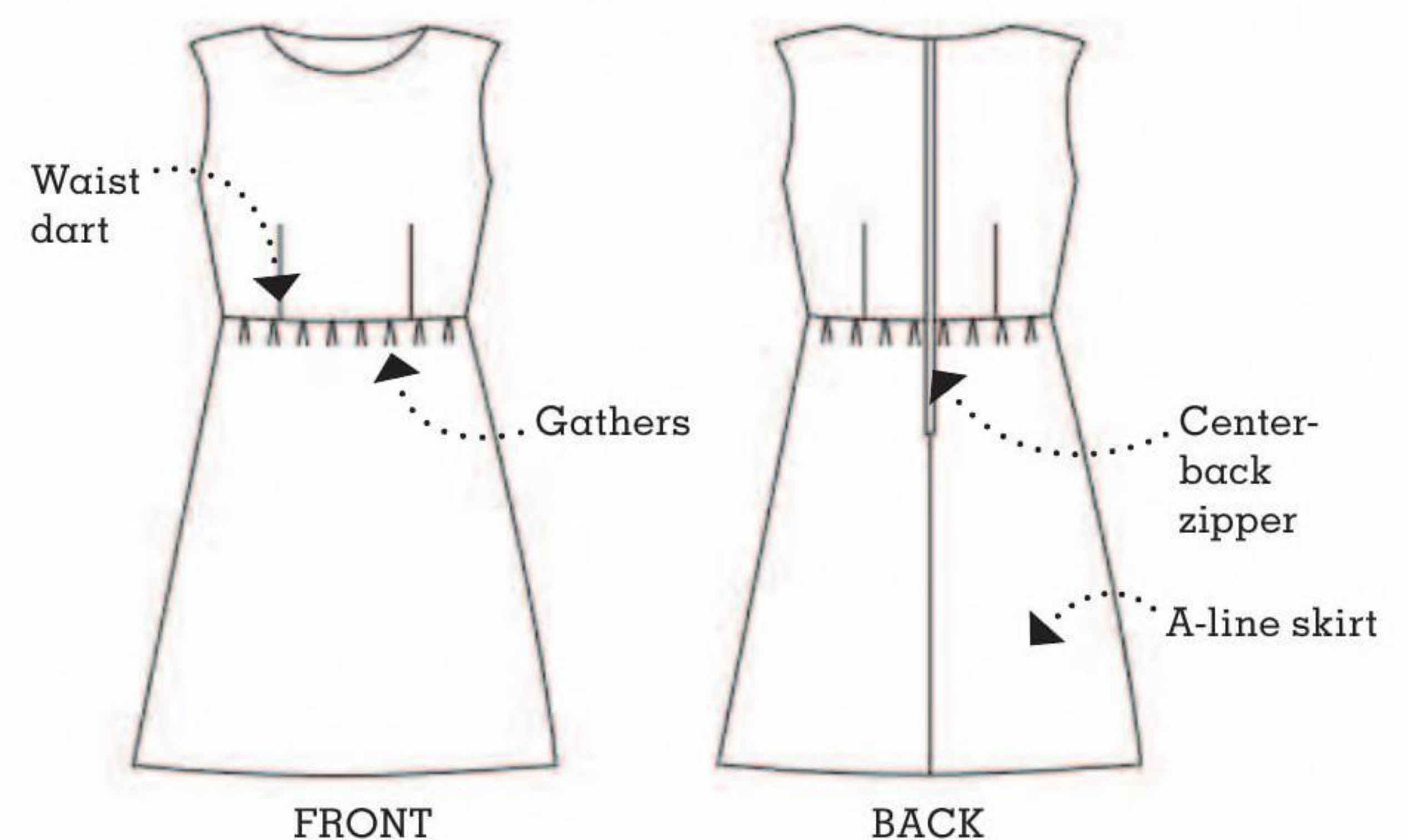


Linen

**This dress is** made in a linen ikat weave, but heavy cotton, linen, polyester, and poly-viscose fabrics are all suitable.

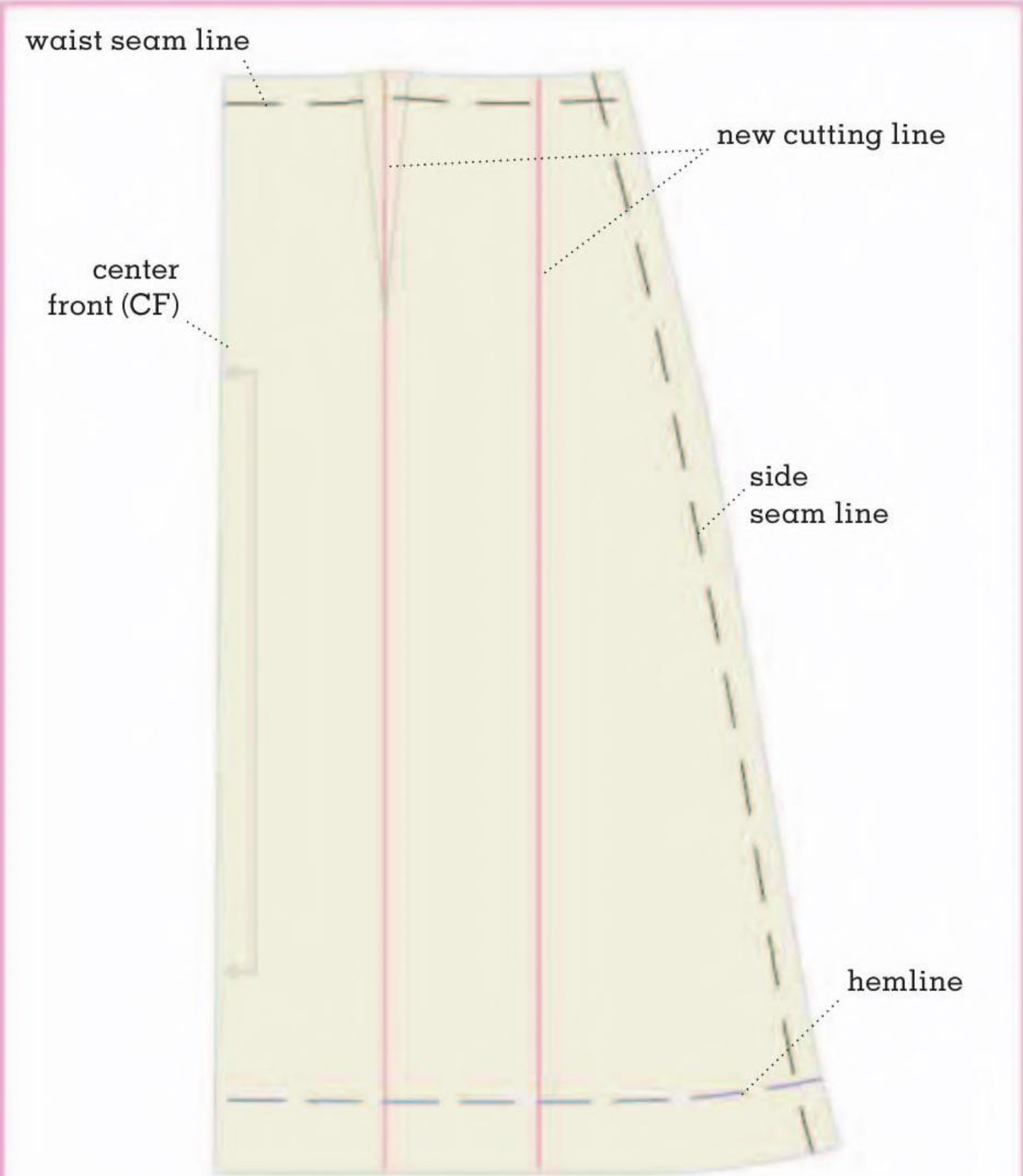
### GARMENT CONSTRUCTION

This lined dress has a gathered A-line skirt and a fitted bodice with waist darts. The dress is sleeveless and has a scoop neck. There is a CB (center back) zipper.

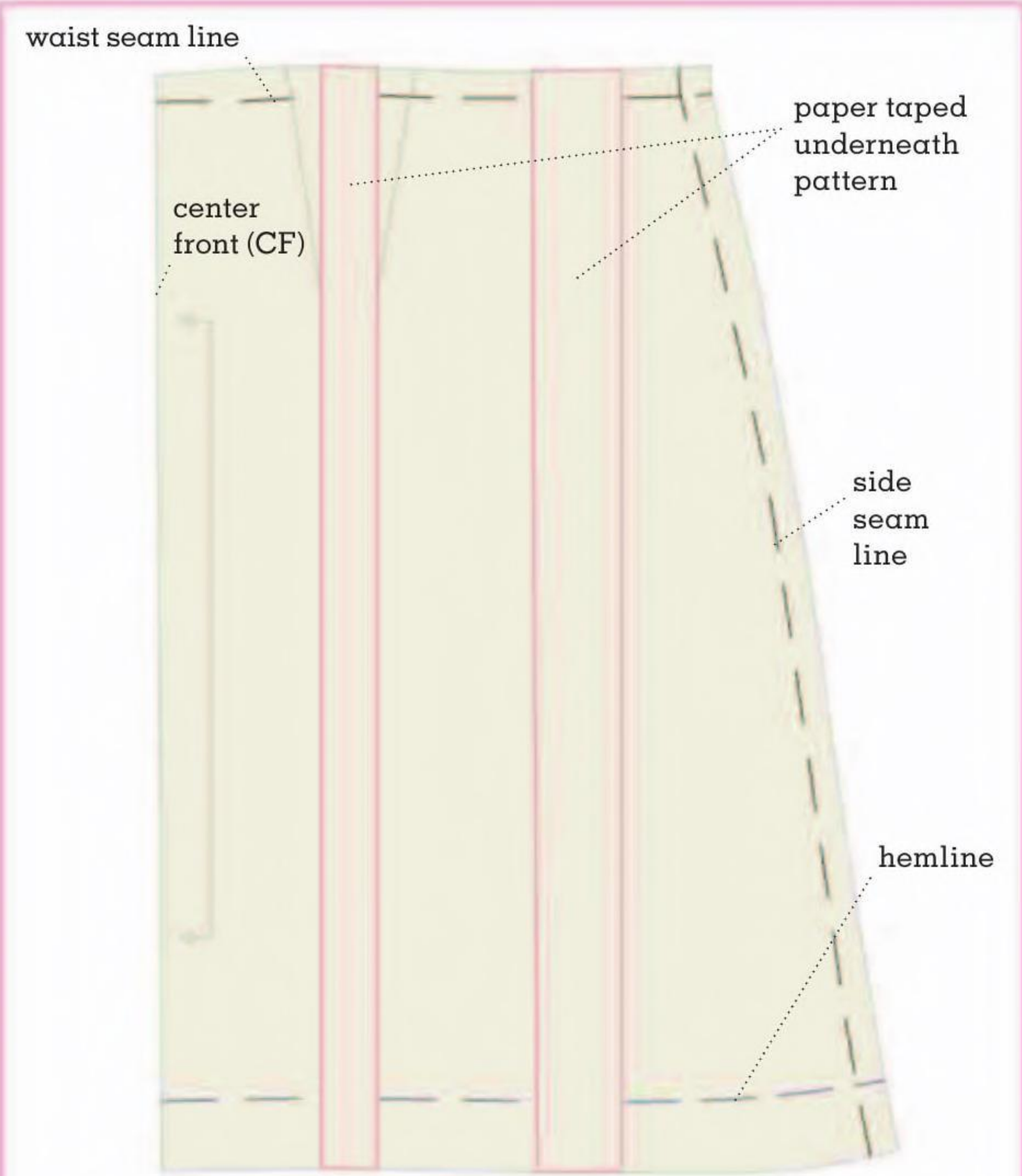




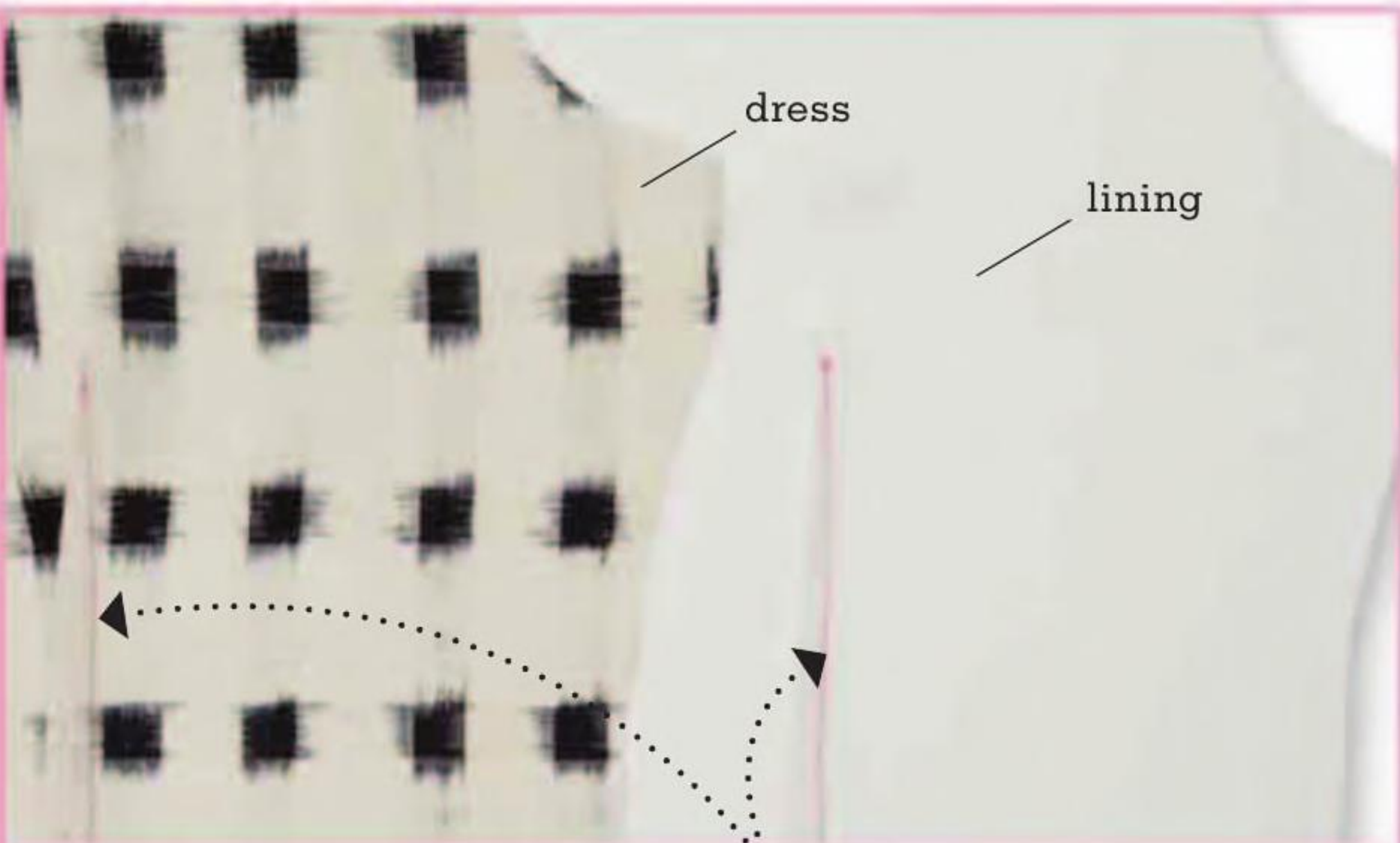
HOW TO MAKE THE SLEEVELESS WAISTED DRESS



**1** Copy the front skirt piece and mark the waist and side seam lines. Draw a vertical line parallel to the CF (center front) through the dart from waist to hem. Draw a second line 3½in (9cm) away from this line (solid red lines). Repeat on the back skirt piece, drawing the vertical line parallel to the CB (center back) seam.



**2** Cut through the vertical lines. Spread the cut pattern pieces apart through the dart by 1½in (3cm) at the waist and ¾in (2cm) at the hem, and at the second cut by 2in (5cm) at the waist and 1½in (4cm) at the hem. Place paper behind the pattern pieces and tape them down. (For sizes over a size 10 or for more fullness, double these measurements.) Repeat on the back.



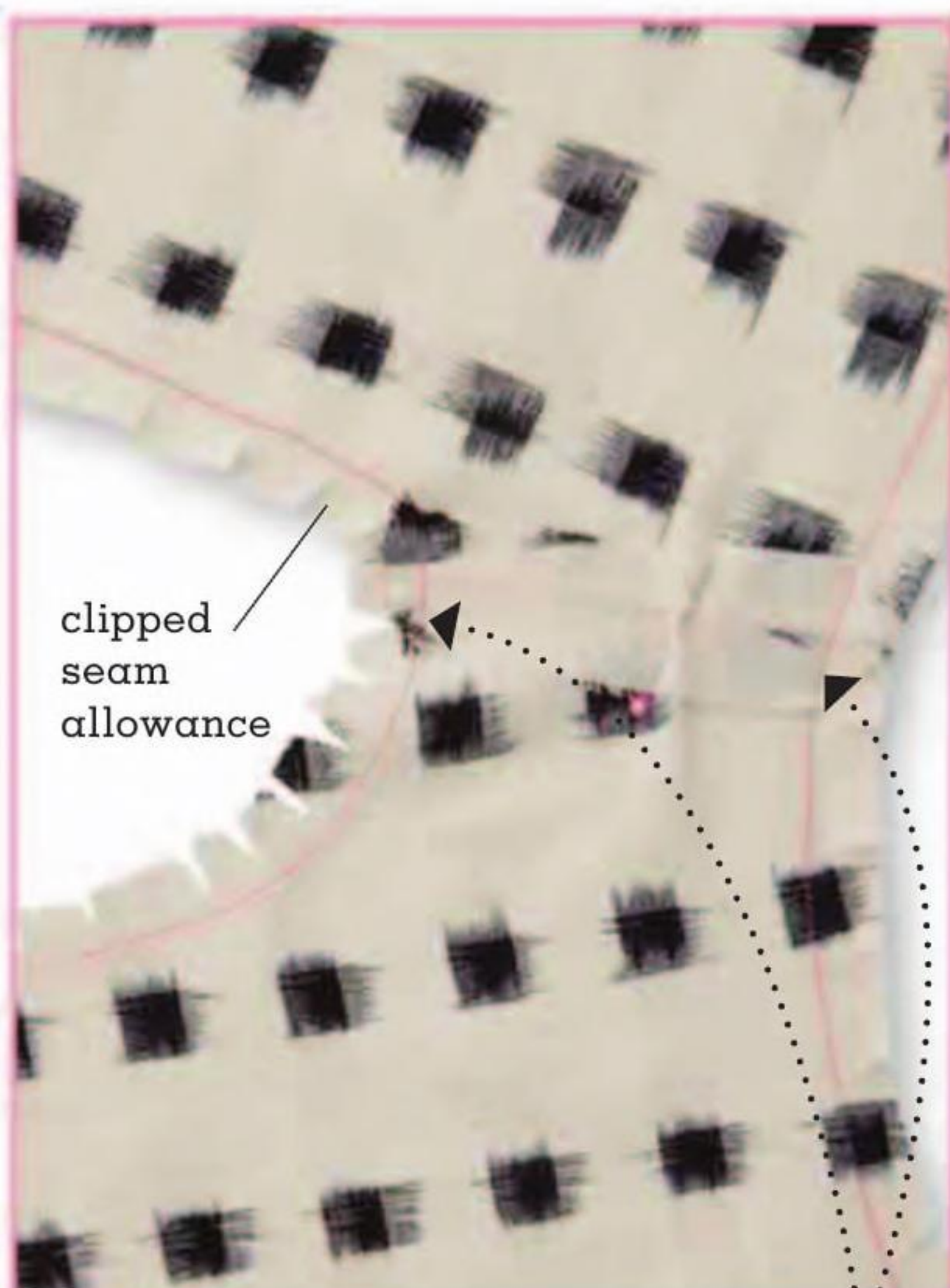
**3** Cut out the bodice front, bodice back, skirt front, and skirt back from both the dress fabric and the lining.

**4** Mark the darts in both fabrics with tailor's tacks (see p.27). Make the darts (see pp.40–41) and press toward the center of the garment.



**5** Join the front bodice to the back bodice RS (right side) to RS at the shoulder seam in both the dress fabric and the lining. Press the seams open. On the shoulder seam of the dress fabric make a ¼in (2mm) tuck and pin in place.



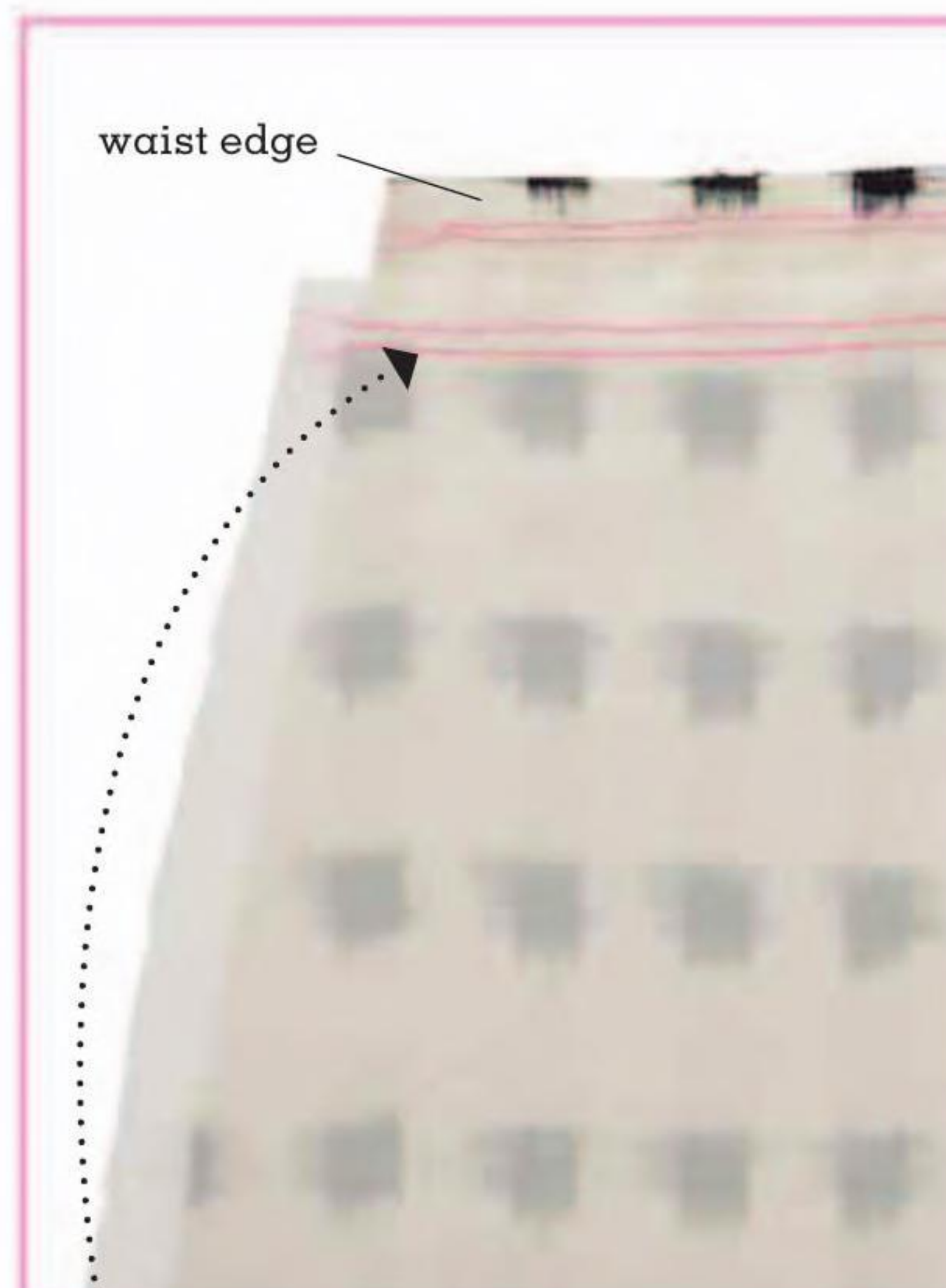


clipped  
seam  
allowance

**6** Place the dress fabric bodice to the lining bodice RS to RS, matching at the shoulder seams. Pin and sew around the armholes and the neck. Clip the seam allowance to reduce bulk (see p.38).

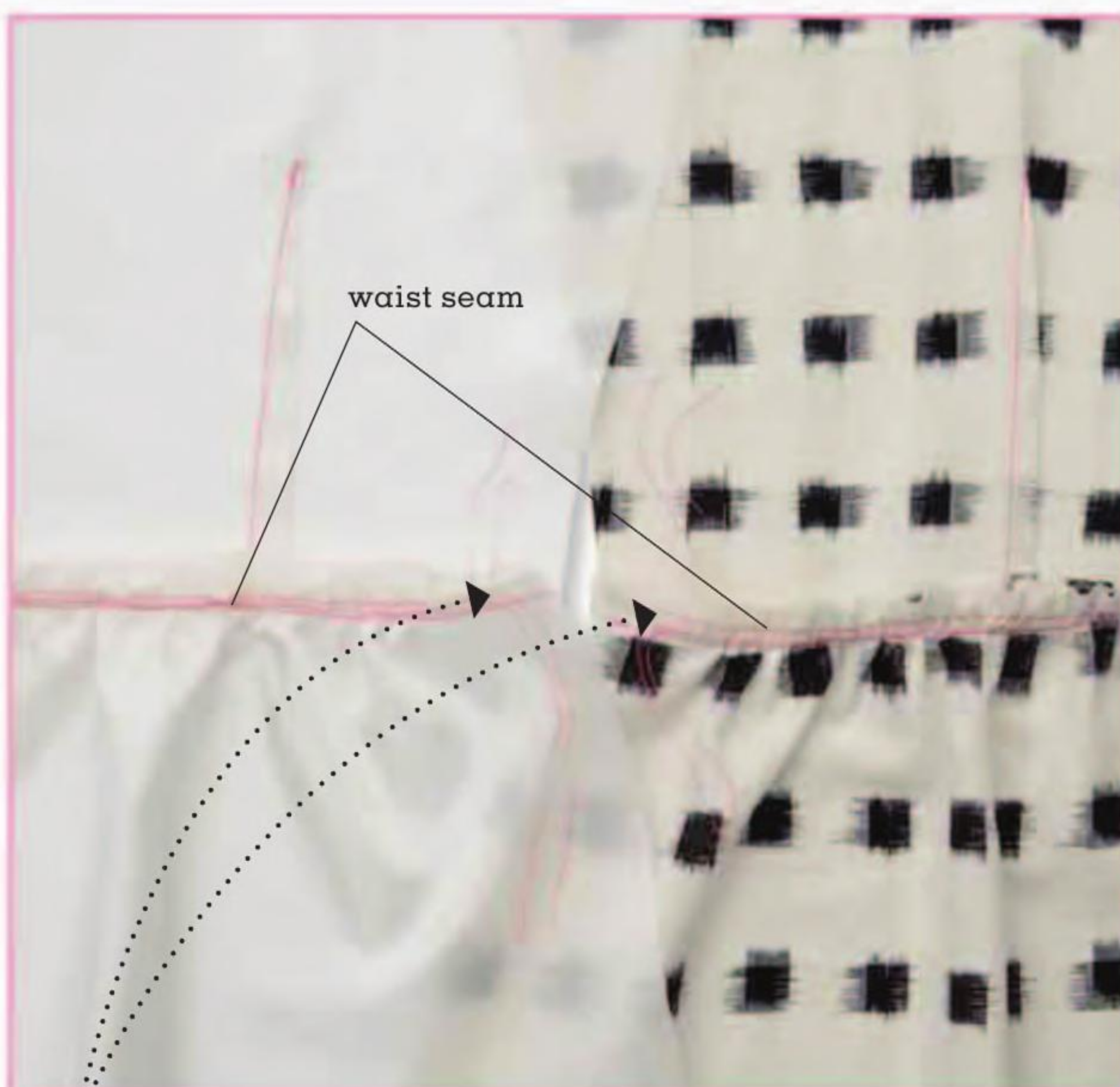


**7** Remove the pin in each shoulder. To turn through to the right side, pull the back of the dress through the shoulders to the front. Roll the lining to the inside and press.



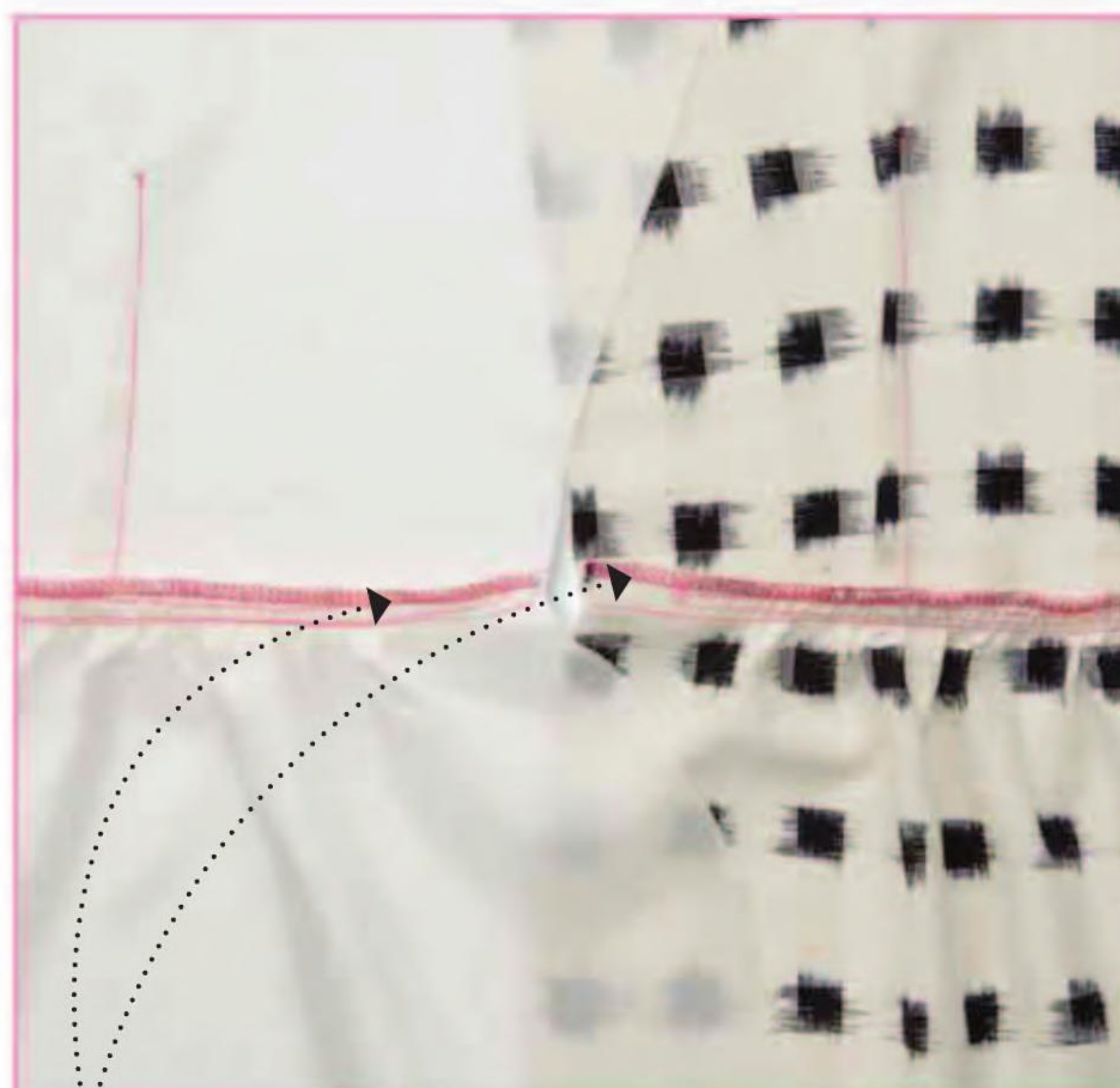
waist edge

**8** Sew two rows of long machine stitches, length 5, at the waist edge of the front and back skirt pieces in both the dress fabric and the lining (see p.44). Start and finish the stitching 1 in (2.5cm) from the CB and side seams.



waist seam

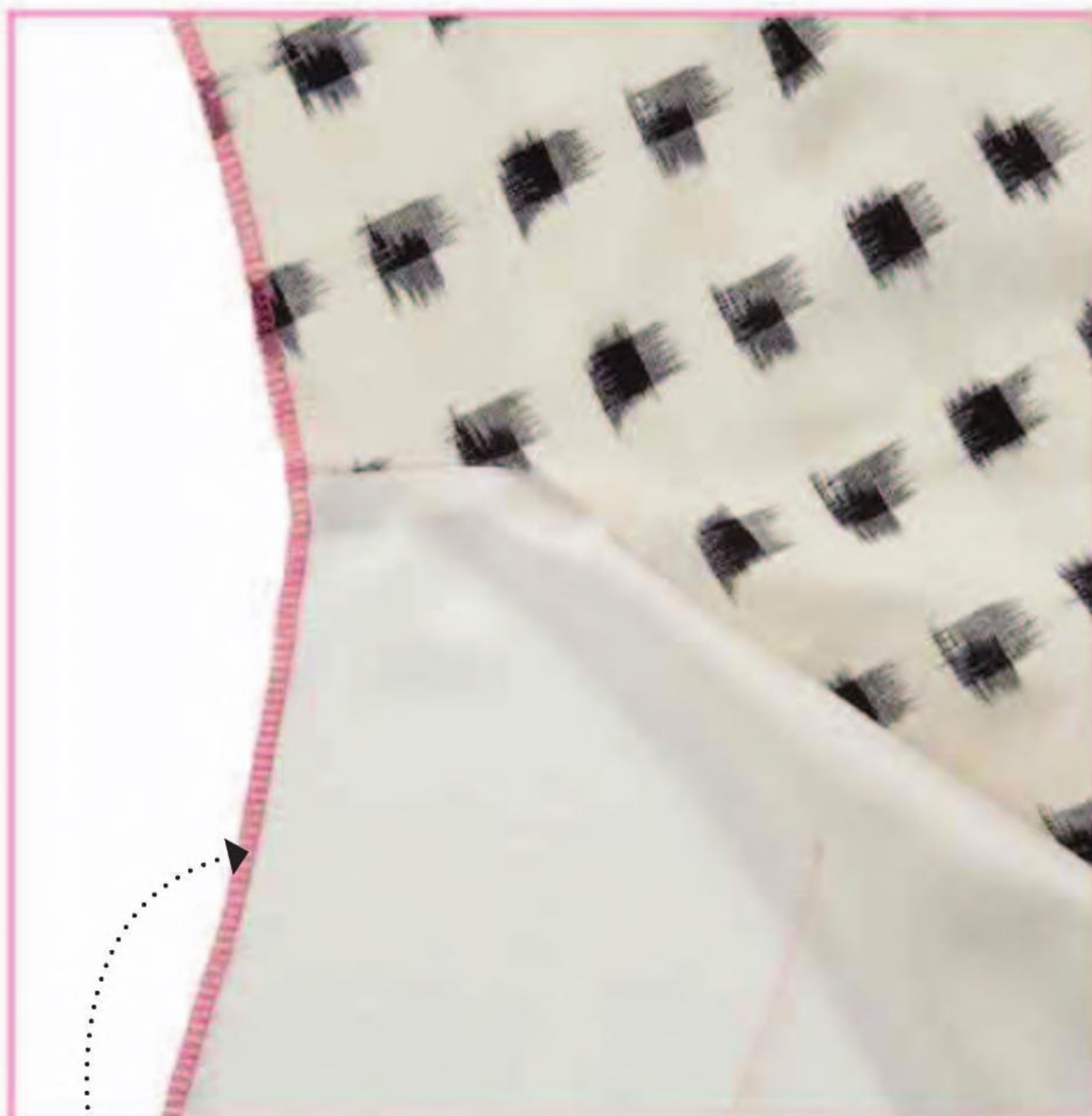
**9** In both the dress fabric and the lining, place the front skirt to the front bodice RS to RS, and the back bodice pieces to the back skirts, RS to RS. Match the notches, pull up the two rows of stitches, and pin (see pp.44–45). Machine stitch the waist seam.



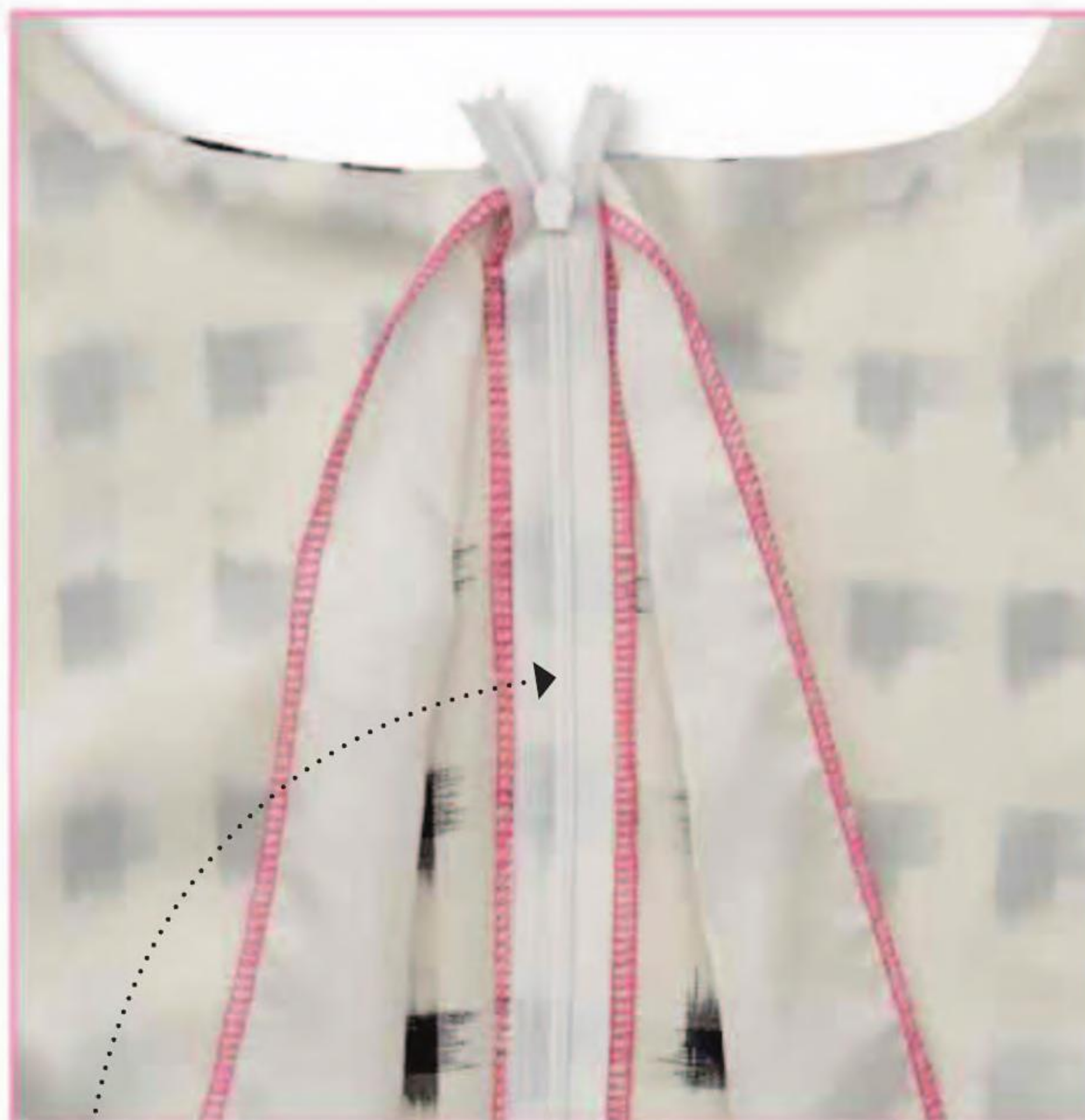
**10** Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch (see p.34). Press the seam toward the bodice.







**11** Using either a 3-thread serger stitch or a small zigzag stitch, neaten the CB seam and the side seam allowances in both the dress fabric and the lining.



**12** Insert a zipper of your choice in the CB of just the dress fabric (see pp.67–68). Stitch the remainder of the CB seam in the dress fabric.



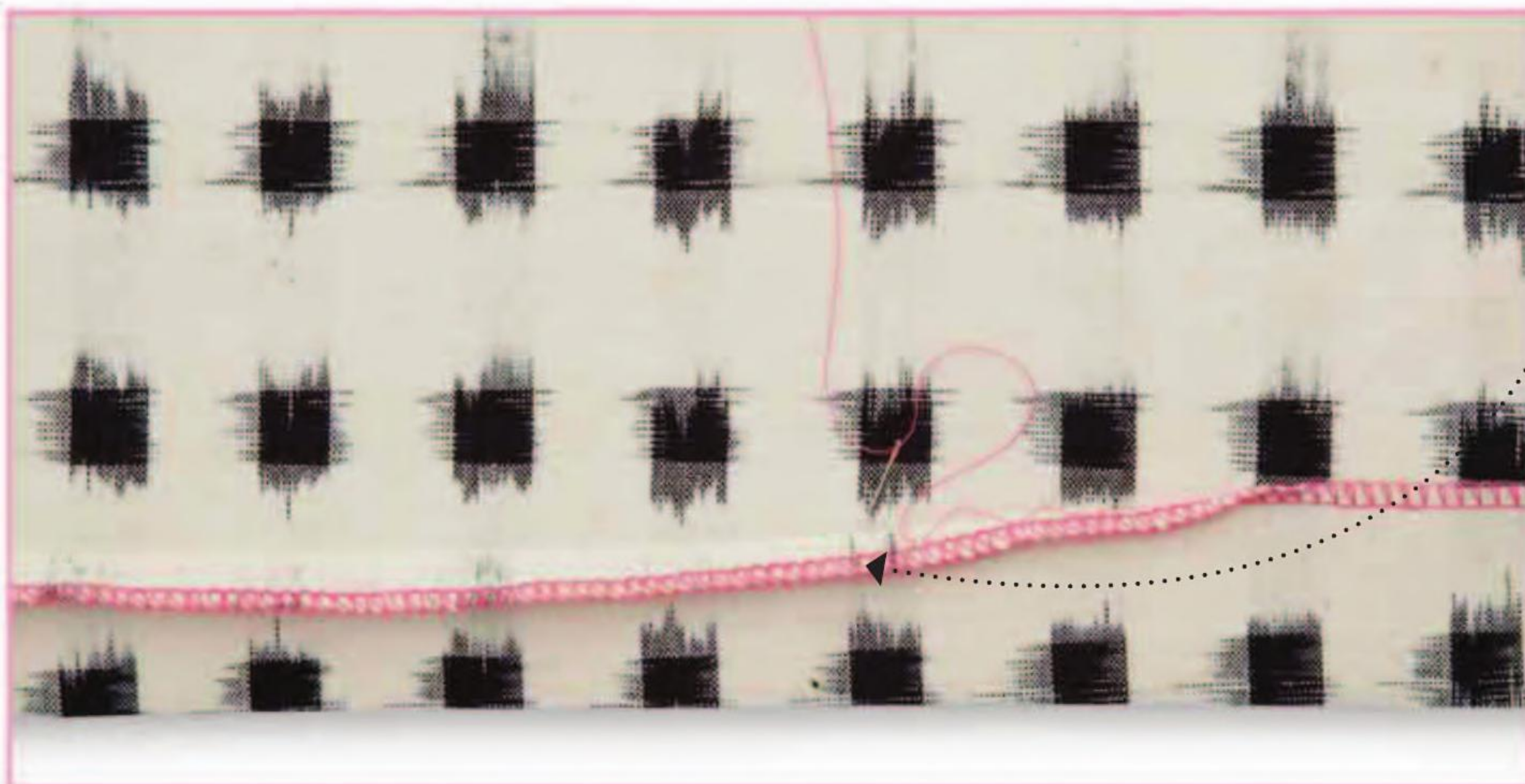
**13** Stitch the CB seam in the lining leaving a gap for the zipper.



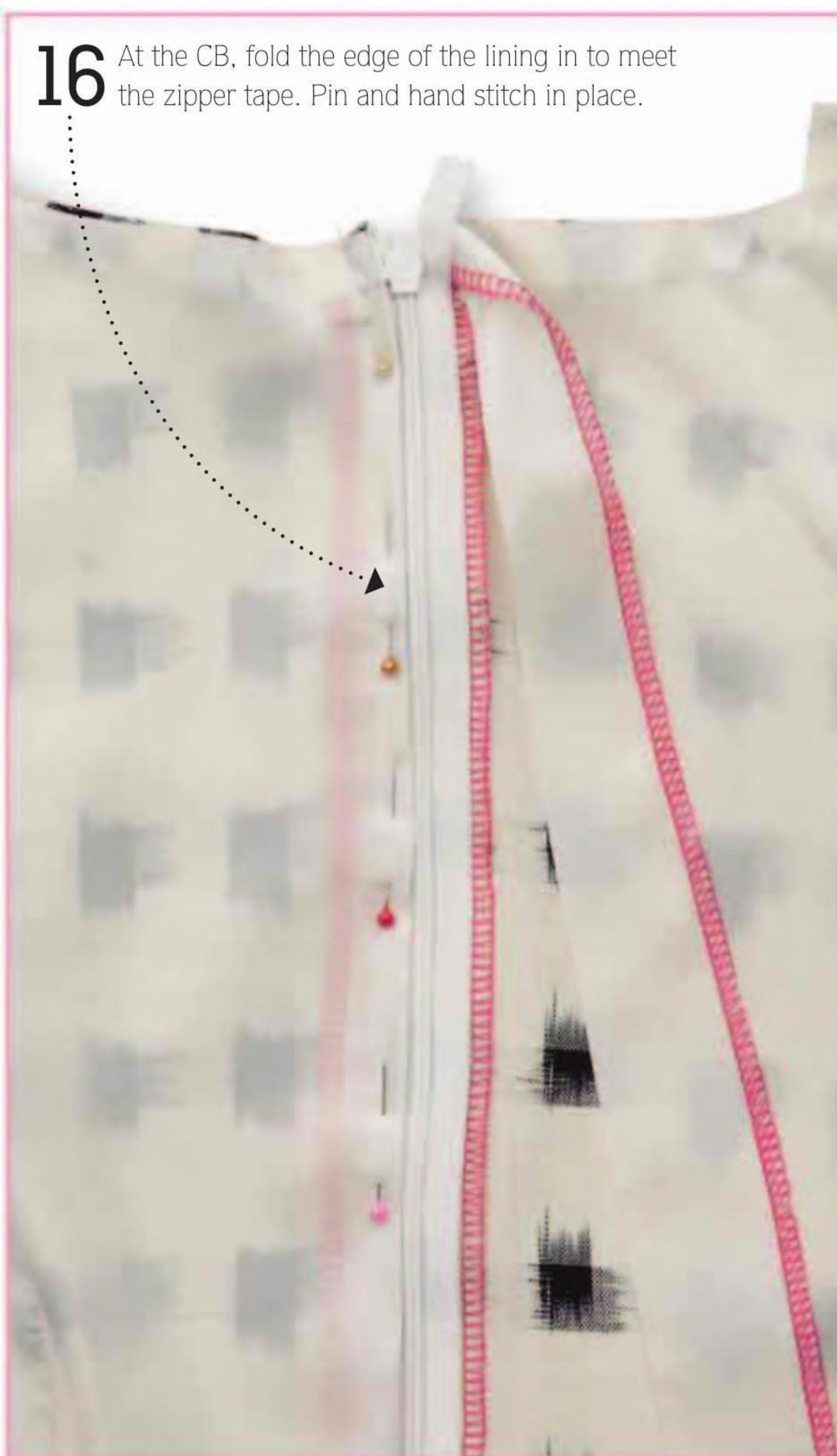
**14** With RS to RS, place the front to the back. Join the side seams by stitching through the fabric and lining in one continuous seam. Match the seams at the waist and armholes.



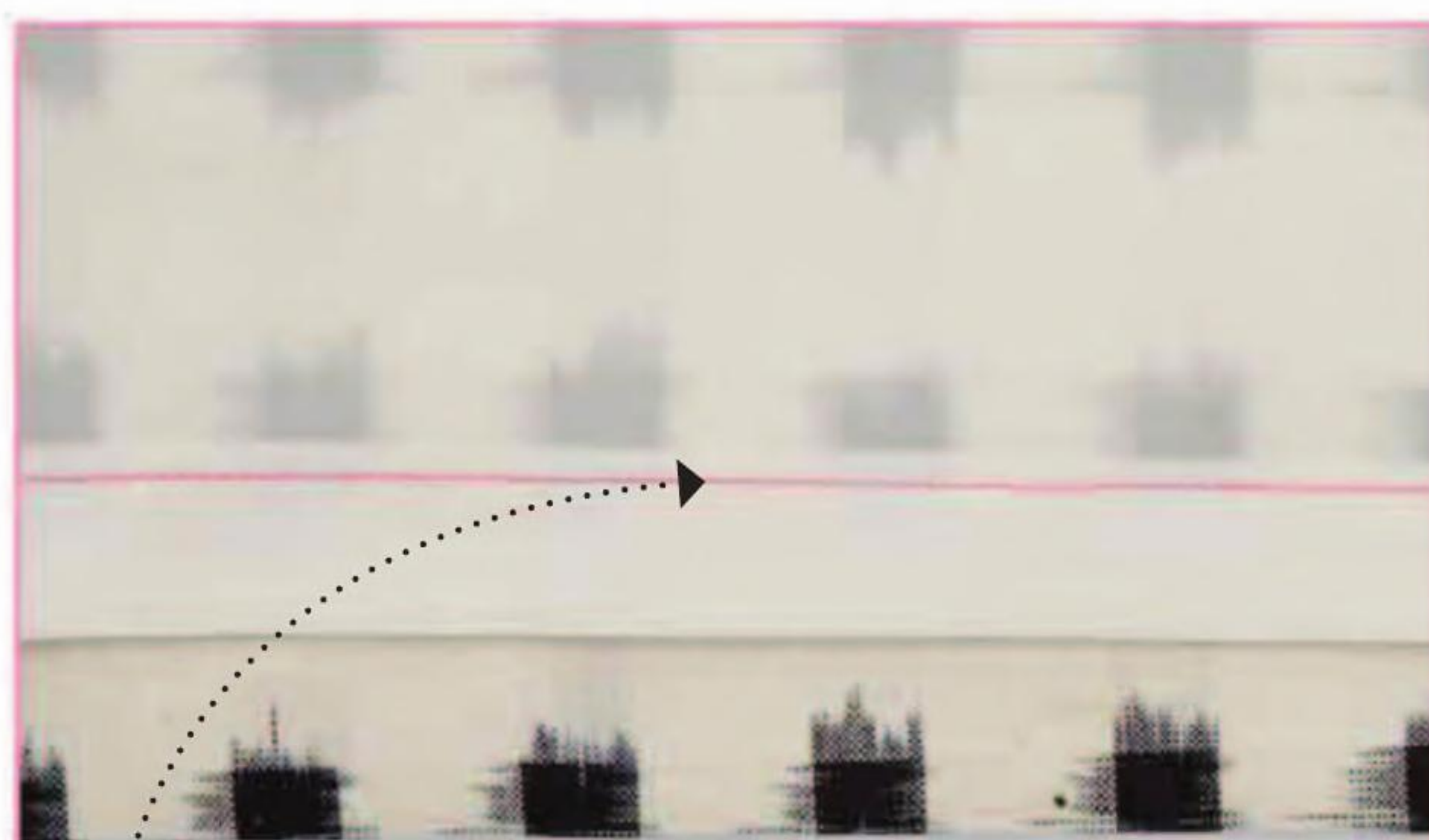




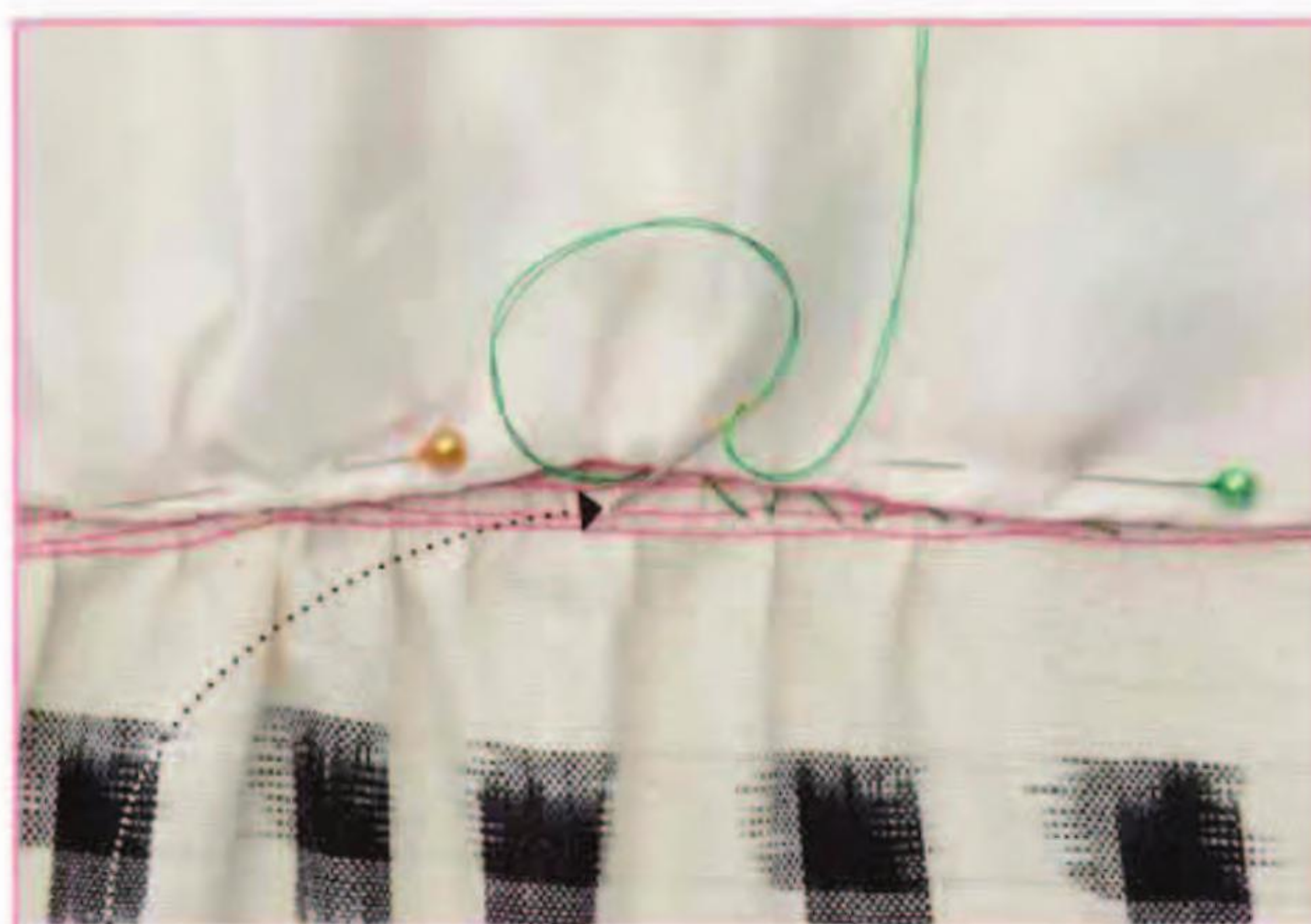
**15** Neaten the hem edge of the dress (see p.65). Turn up a 1 1/2in (4cm) hem and hand stitch in place.



**16** At the CB, fold the edge of the lining in to meet the zipper tape. Pin and hand stitch in place.



**17** Trim the lining level to the finished hem of the dress and machine a 5/8in (1.5cm) double-turn hem (see p.66).



**18** At the waist, turn under the raw edge of the bodice lining. Pin and hand stitch to the waist seam.

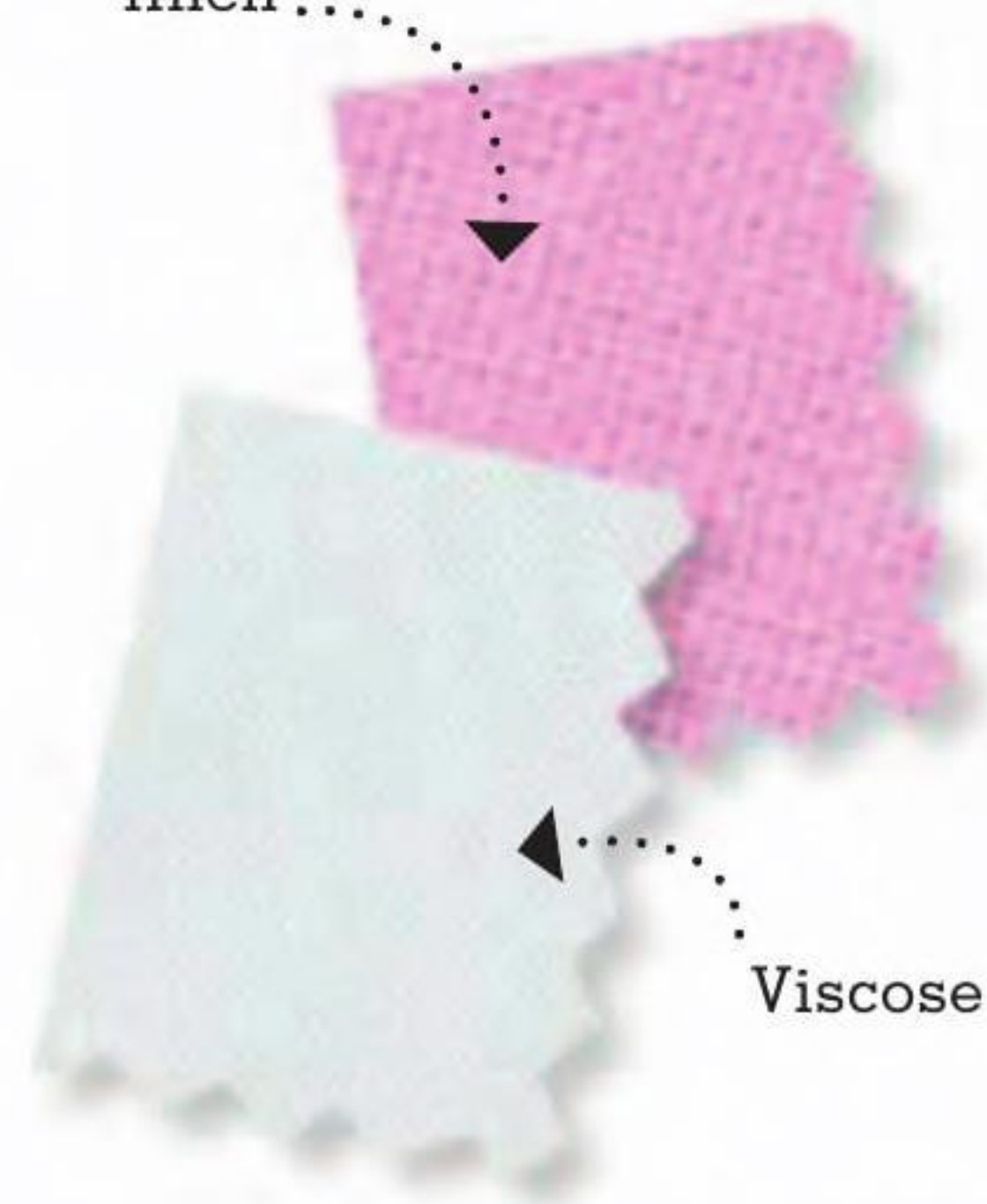




# Classic empire waist dress

Those ladies of The First French Empire certainly knew how to flatter the figure. The high waist conceals a fuller waistline and the low neck sets off the face and neck. Choose your pattern size by your bust measurement and check for fit in the hip and waist areas. This is an easy-to-wear day dress that can take you from work to dinner.

Dress-weight linen



## BEFORE YOU START

### YOU WILL NEED

- 3yd (2.5m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- ¾yd (50cm) lightweight interfacing
- 22in (56cm) zipper

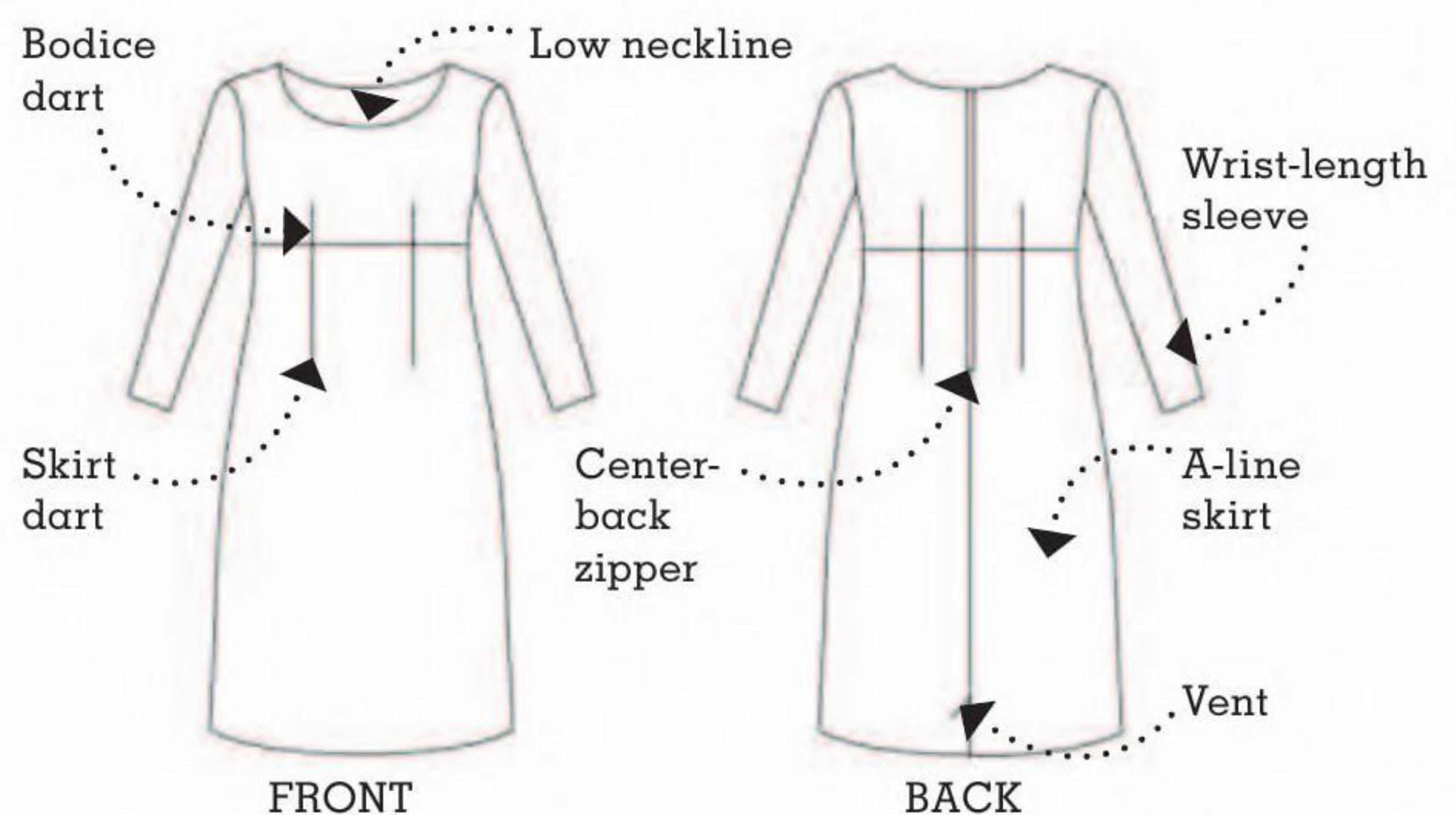
### PREPARING THE PATTERN

- This dress is made using Dress Pattern Three (see pp.185–189)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

**This dress has** been made in cotton, but many fabrics suit the style, including lightweight tweeds, suiting, silks, linens, viscose, rayon, and polyester.

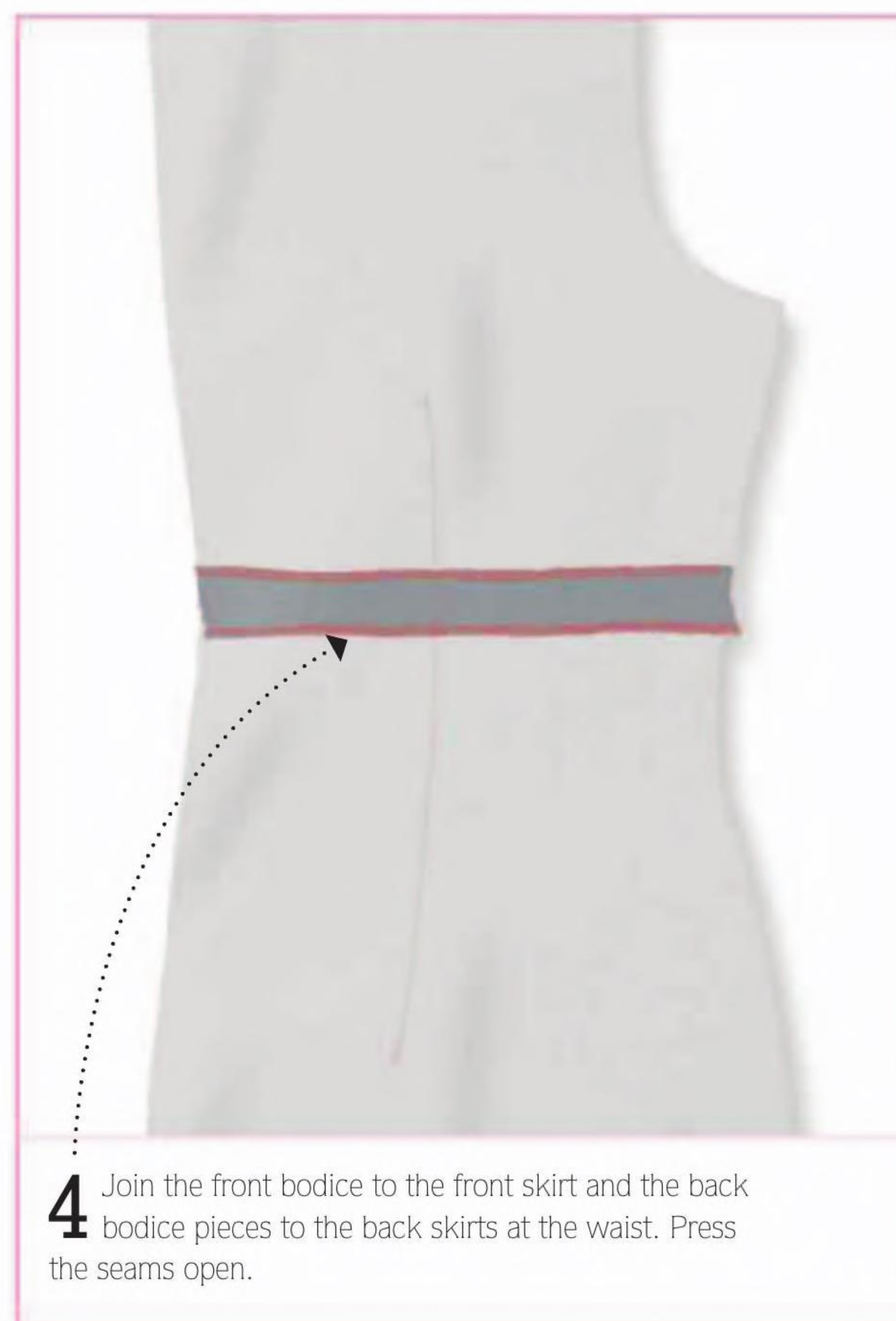
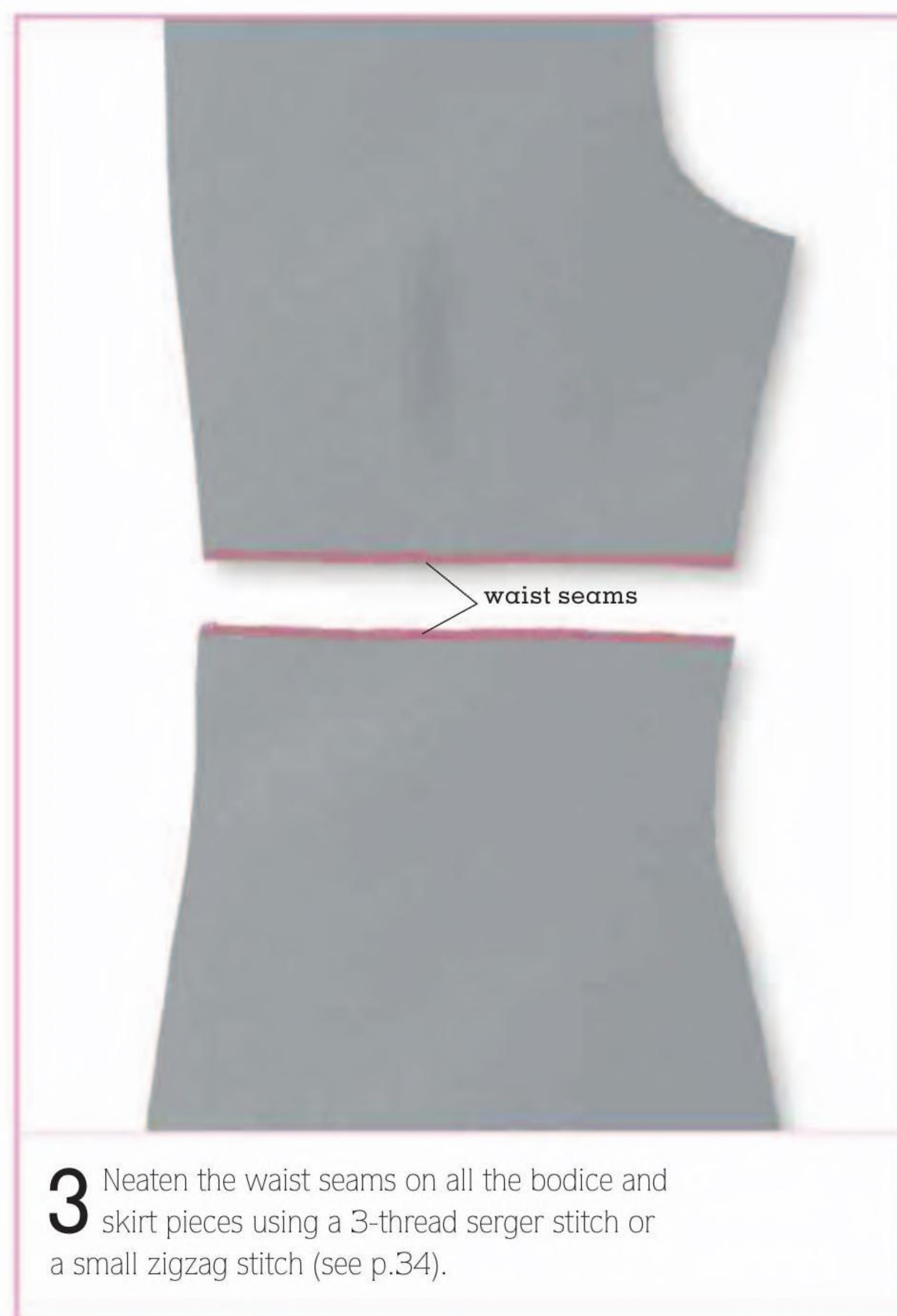
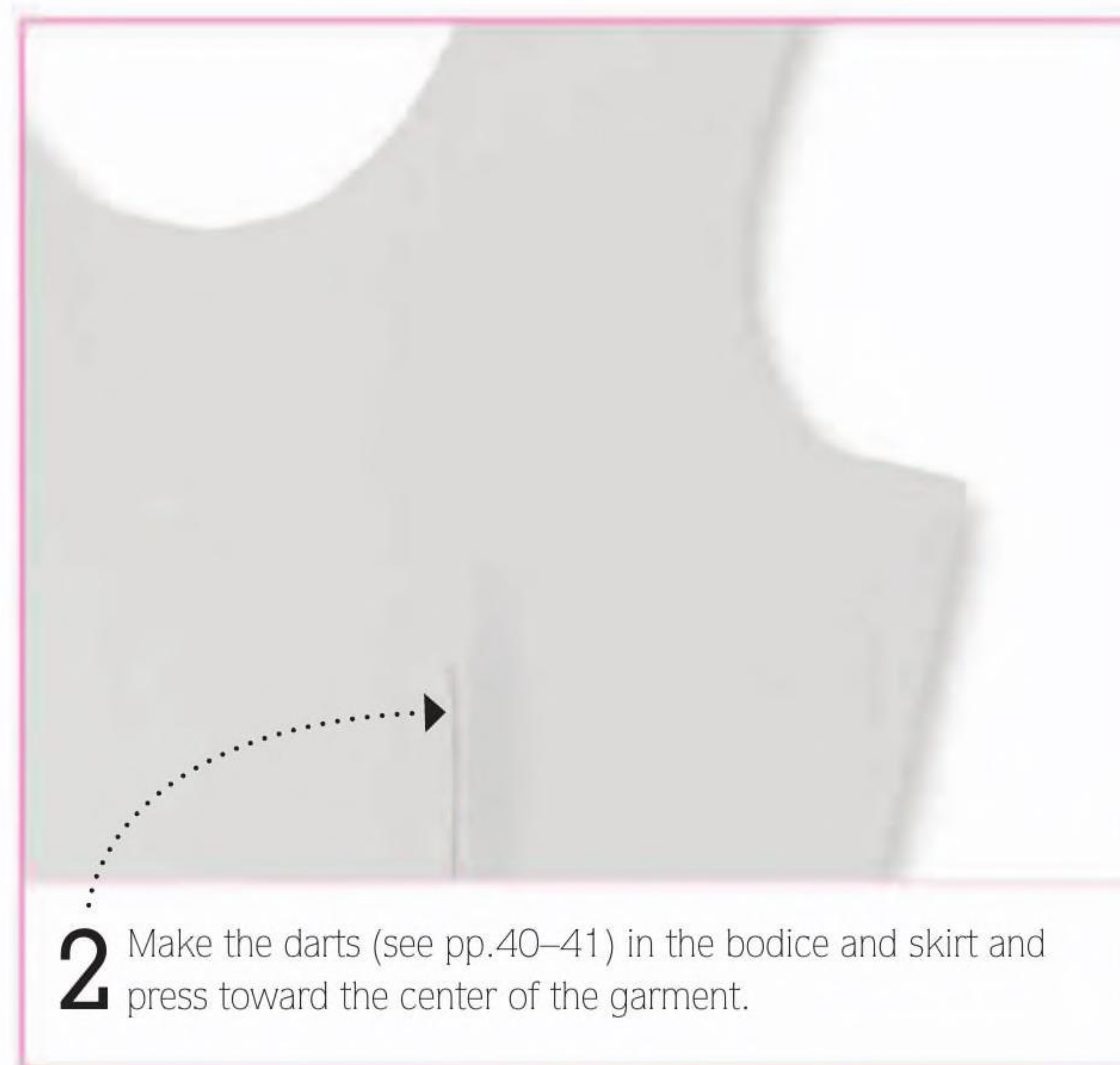
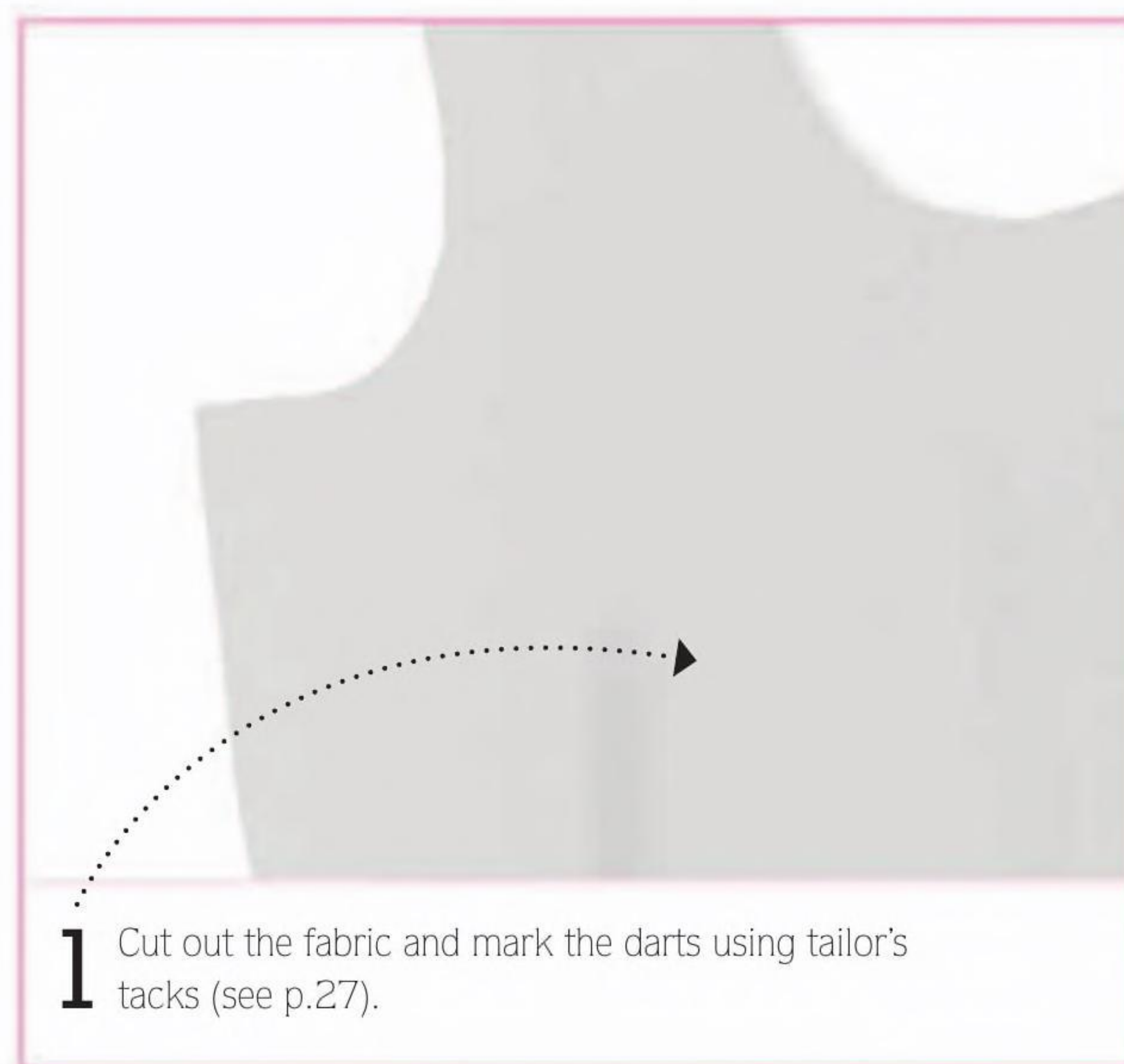
## GARMENT CONSTRUCTION

This unlined dress has wrist-length sleeves and a wide, low neckline finished with a facing. The waist darts of the bodice meet the skirt darts at an under-bust seam line. There is a center back (CB) zipper and a vent in the gently shaped A-line skirt.

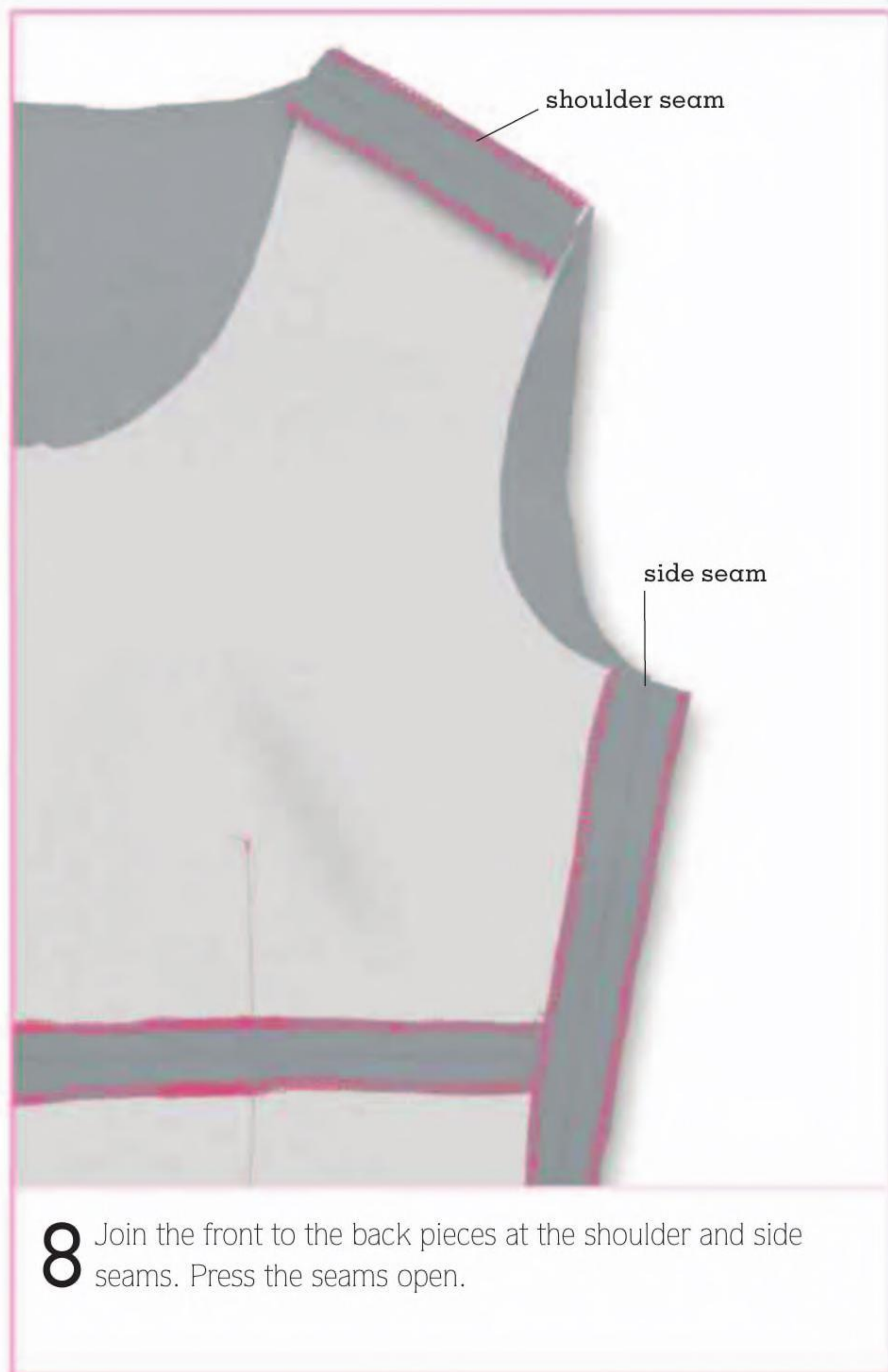
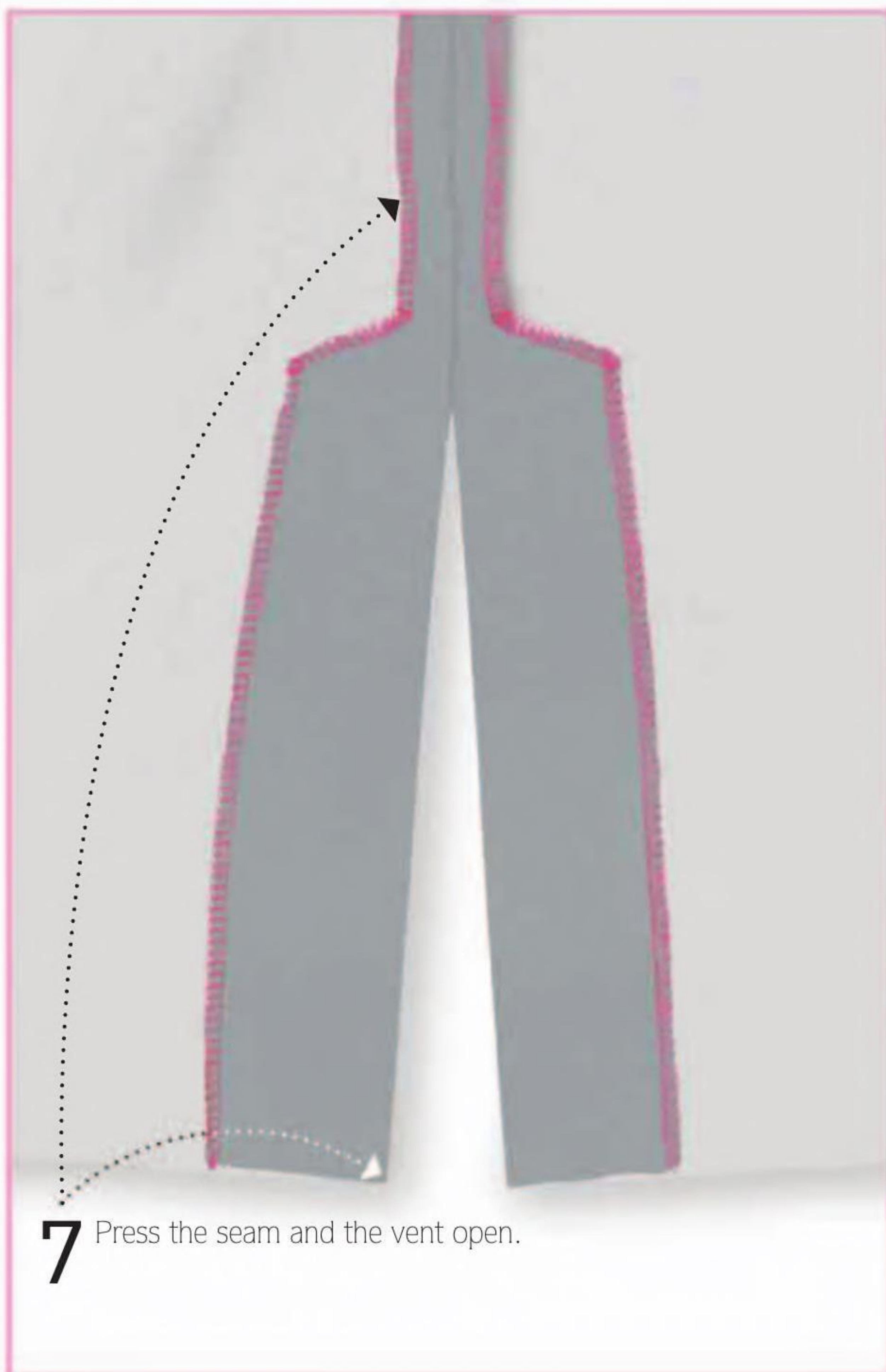
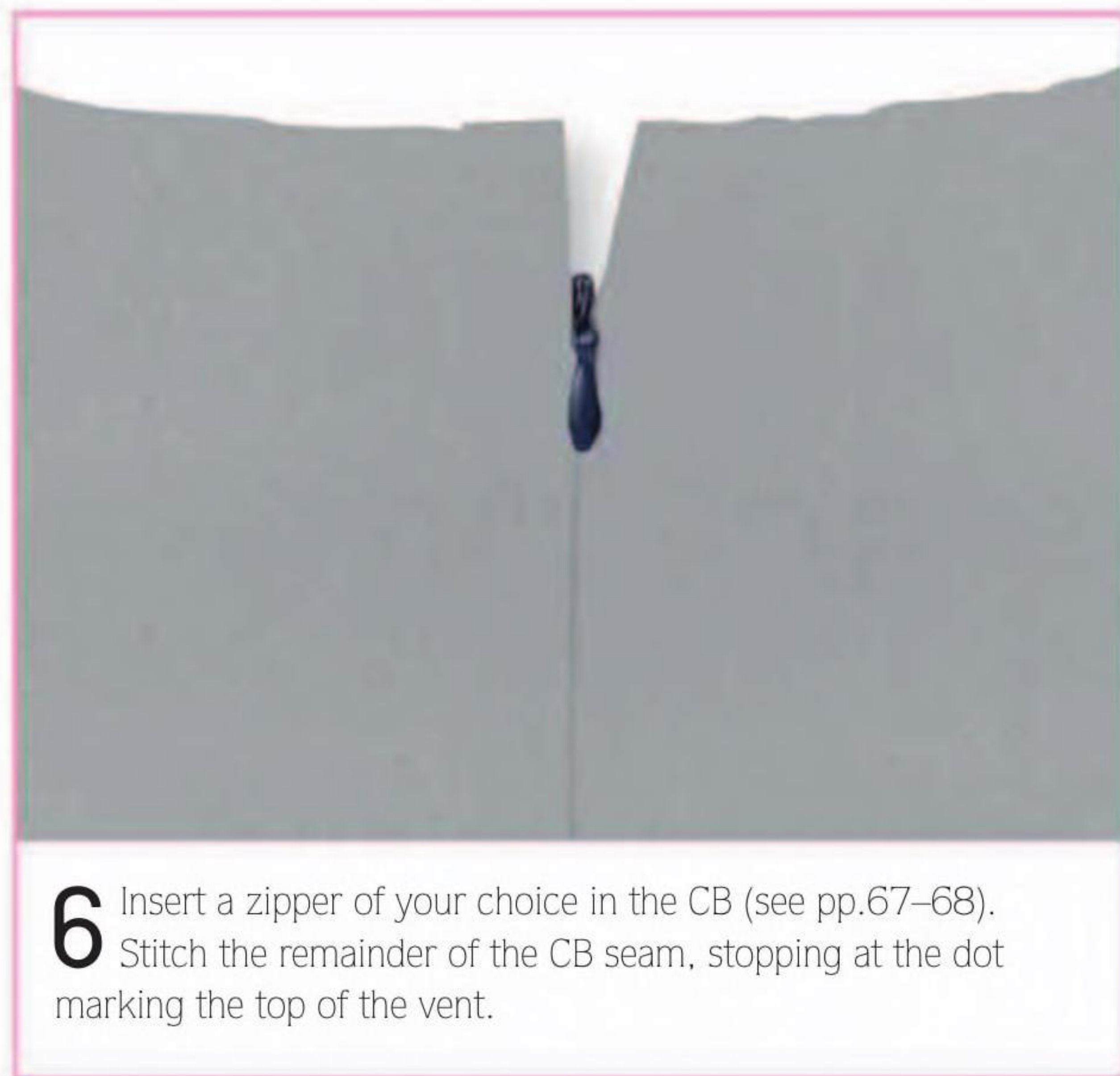
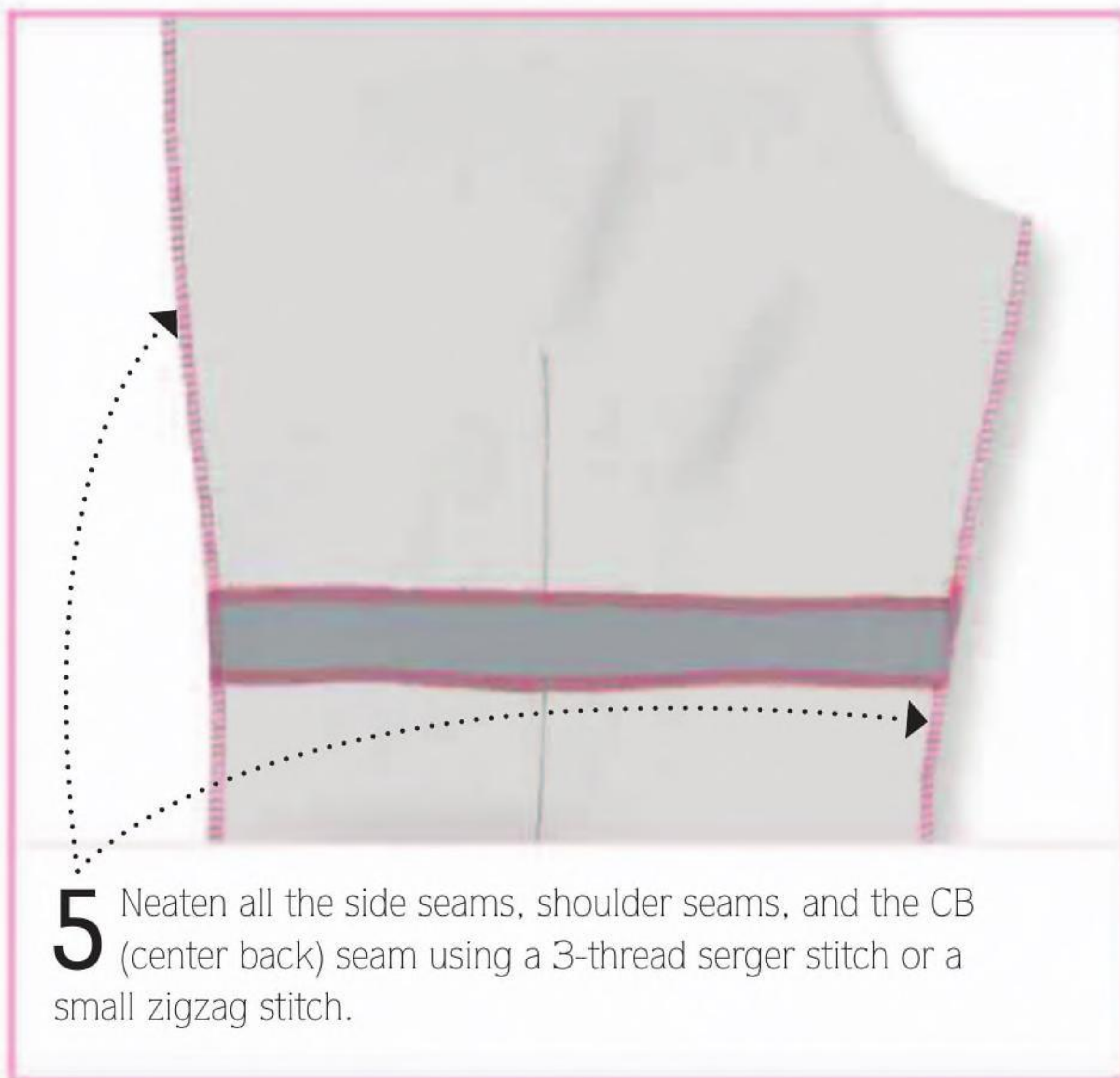




## HOW TO MAKE THE CLASSIC EMPIRE WAIST DRESS







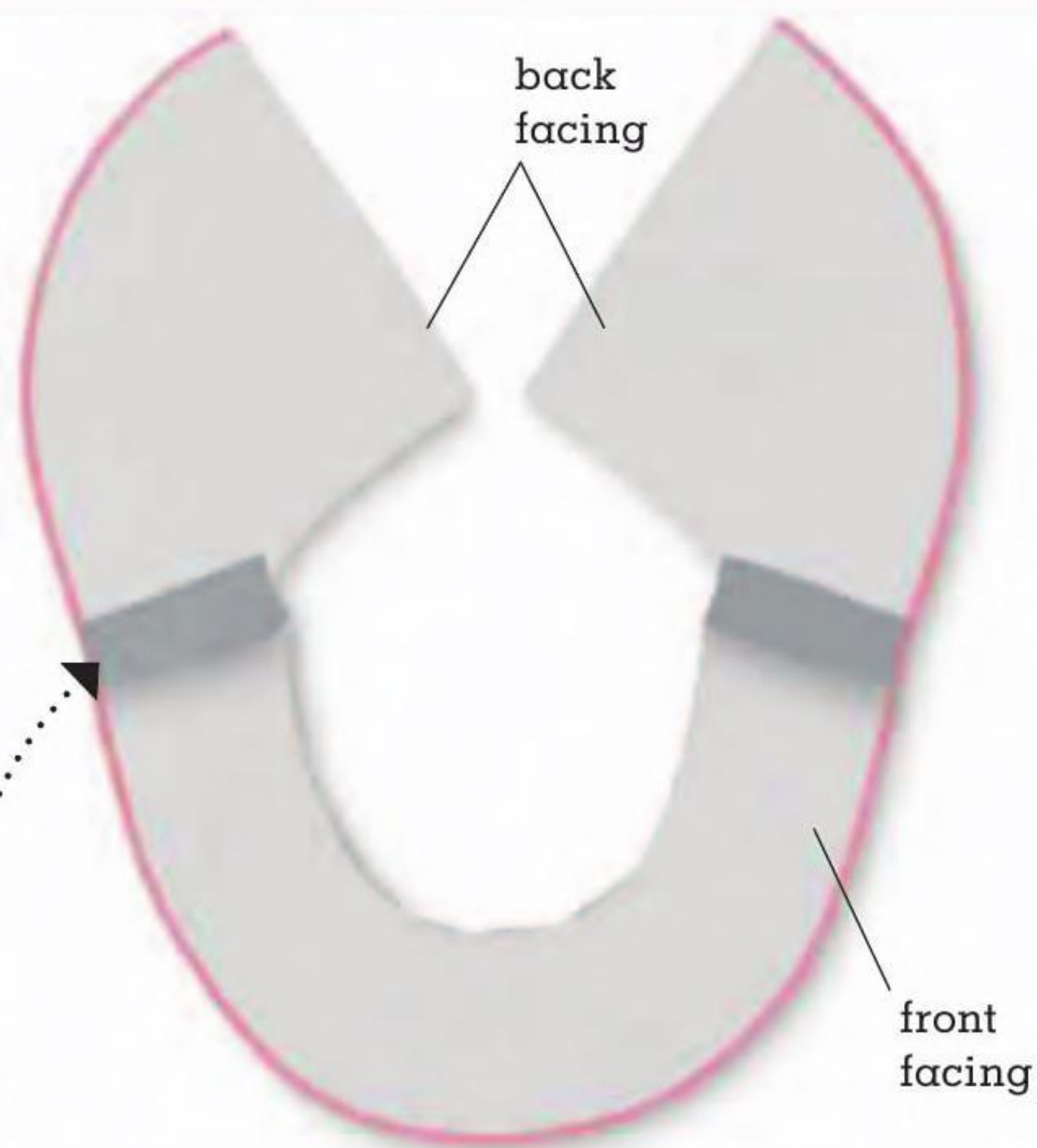




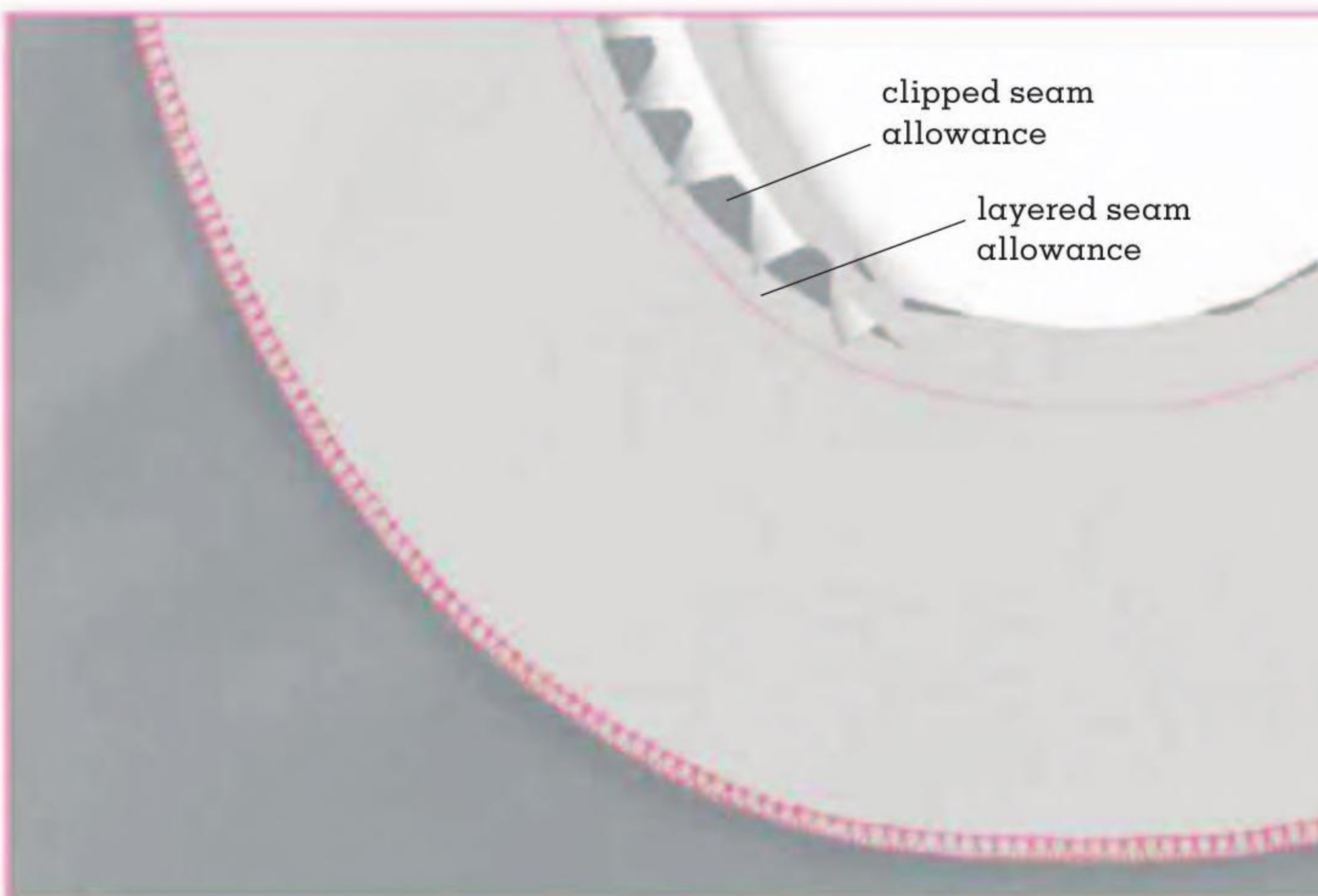
**9** Neaten the sides and lower edge of both sleeves using either a 3-thread serger stitch or a small zigzag stitch.



**10** Machine stitch the sleeve side seam and press it open. Using the longest stitch available, sew two rows of ease stitches through the sleeve head (see p.54). Fit the sleeve into the armhole, RS (right side) to RS. Pin, then stitch the sleeve into place from the sleeve side (see pp.54–55).



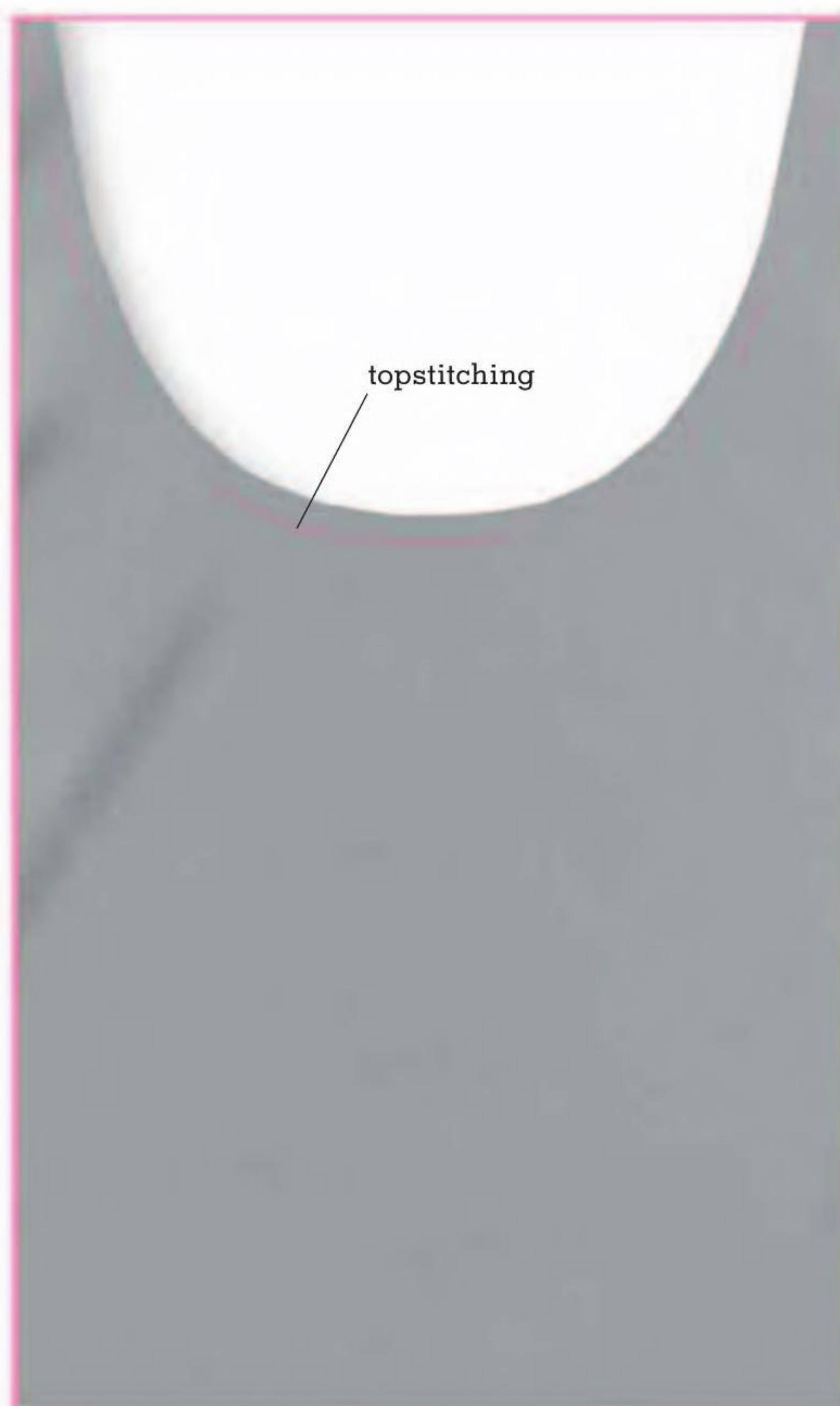
**11** Attach a lightweight fusible interfacing to the neck facing pieces (see p.47). Join the facings at the shoulder seams and press the seams open (see p.48). Neaten the lower edge of the facing pieces (see p.49).



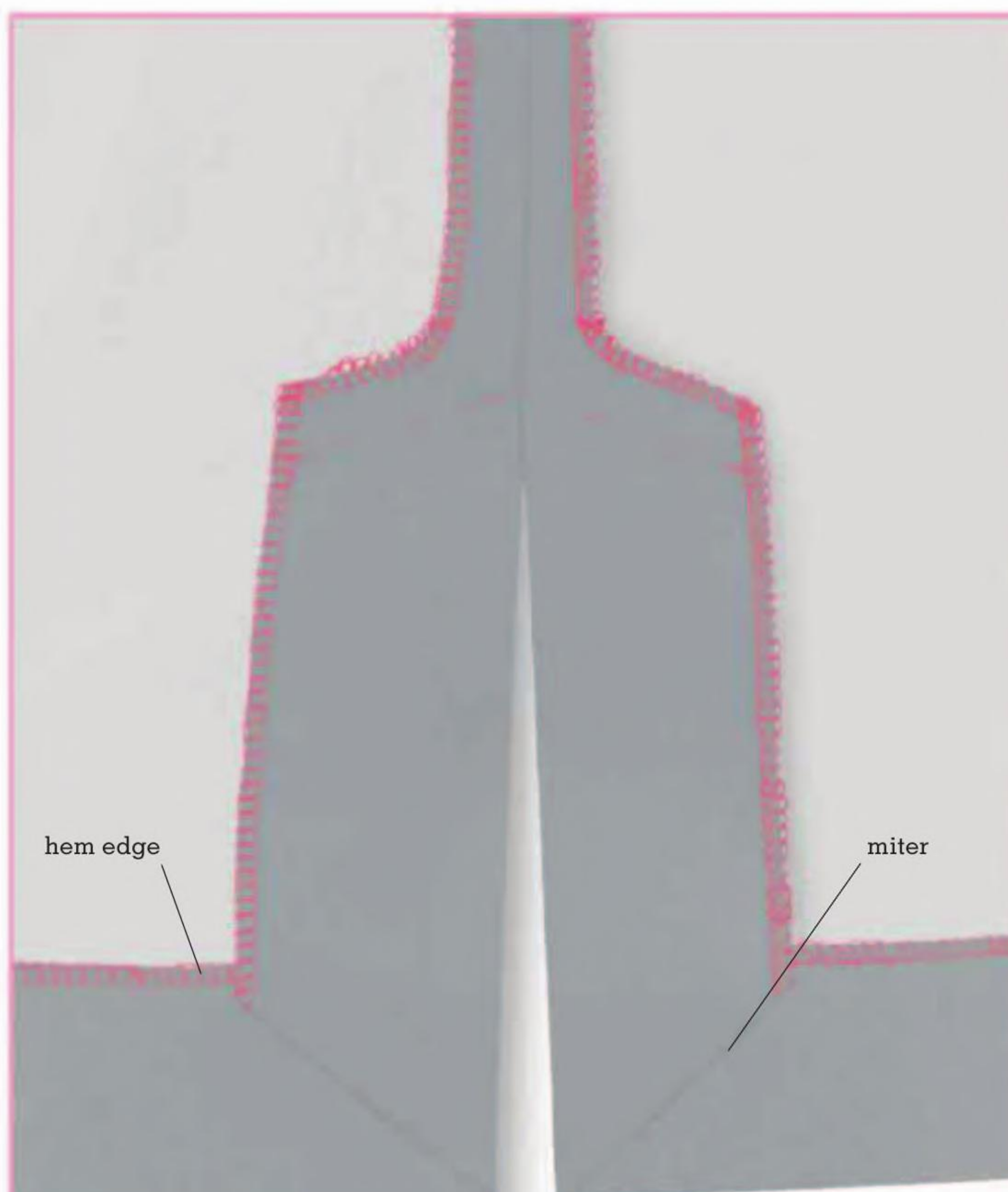
**12** Place the facings to the neck edge of the dress RS to RS, matching the seams. Pin and machine stitch. Layer the seam allowance by trimming the facing side of the seam to half its width. Clip the seam allowance to reduce bulk (see p.38).



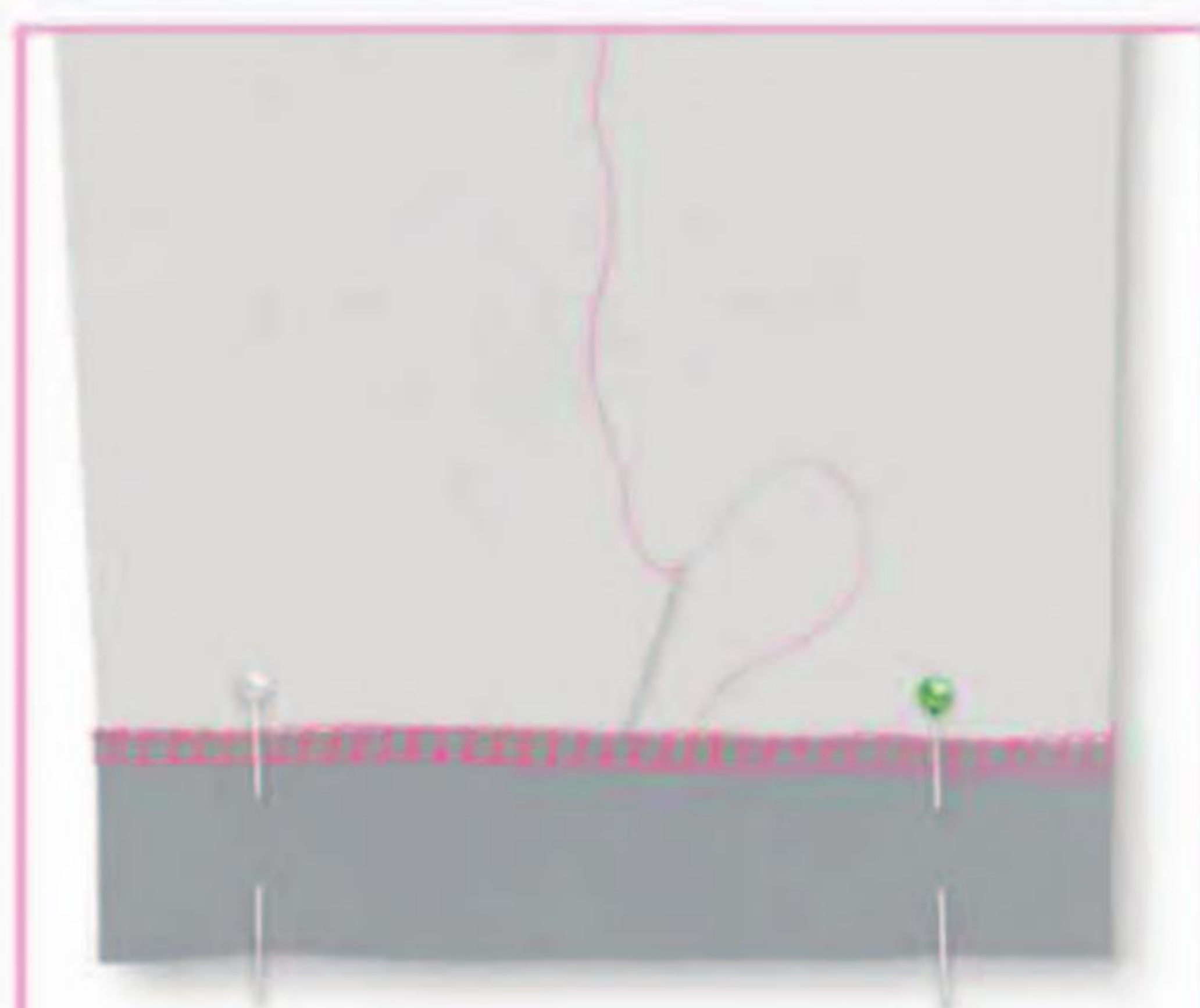




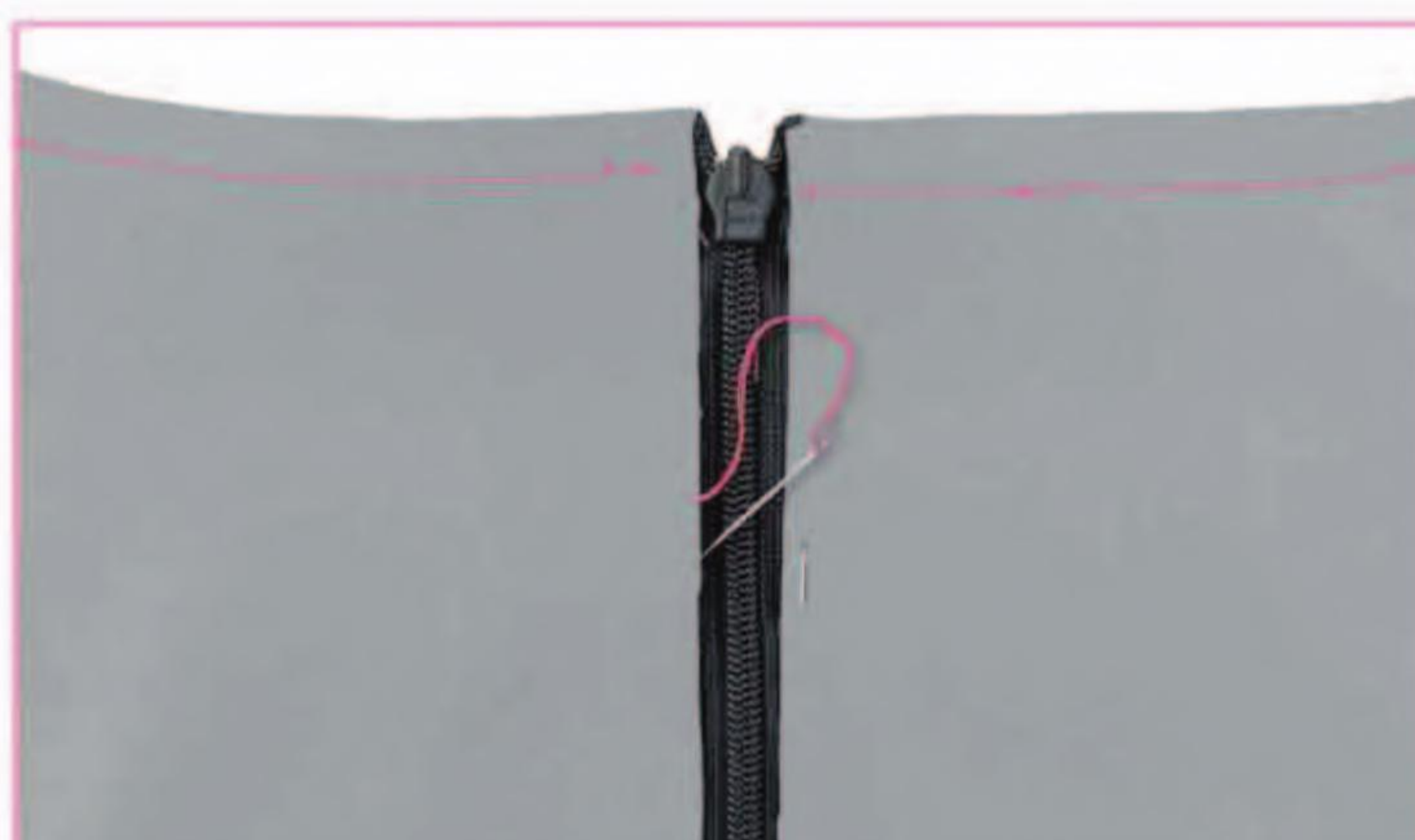
**13** Turn the facing to the WS (wrong side), press and topstitch (see p.39) to hold in place.



**14** Neaten the hem edge (see p.65). On each side of the vent, remove the surplus fabric in the hem allowance. Miter the hem at the bottom of the vent and pin. Turn up the remainder of the hem and pin. Hand stitch the miter and hem in place.



**15** Turn up the sleeve hem by 1½in (3cm), pin and hand stitch in place.



**16** At the CB, fold the edge of the facing in to meet the zipper tape. Pin and hand stitch in place.

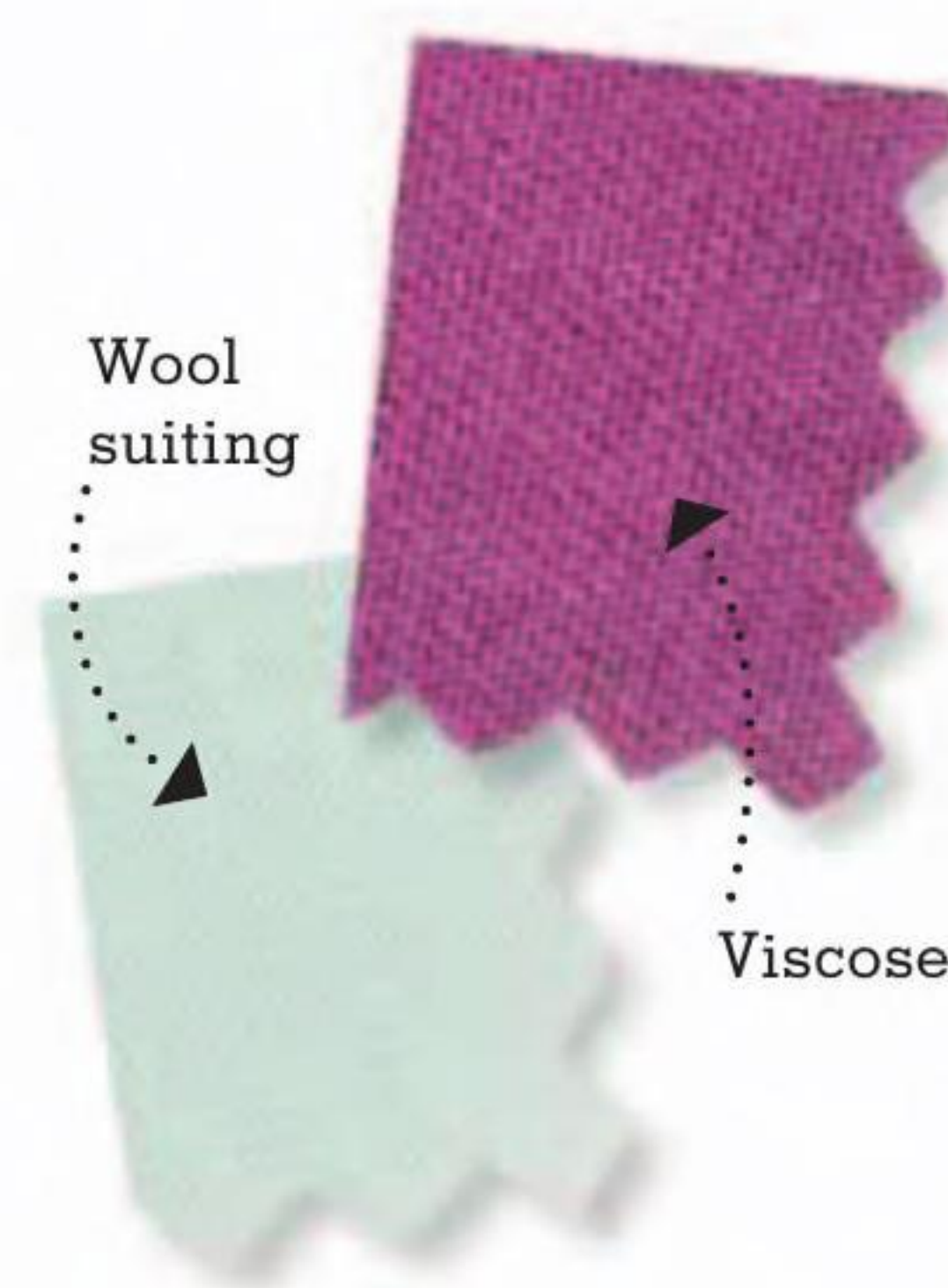




## Dress pattern three variation

# Sleeveless empire waist dress

This dress features tucks in the skirt, which give a full yet sleek, smooth line. The dress is lined but also has facings to show an alternative way of inserting a lining into a sleeveless dress. Made in silk, this dress is ideal for a party, or try a poly-cotton mix for every day.



**This dress is** silk dupioni but it could also be made in poly-cotton, viscose, rayon, or wool suiting.

### BEFORE YOU START

#### YOU WILL NEED

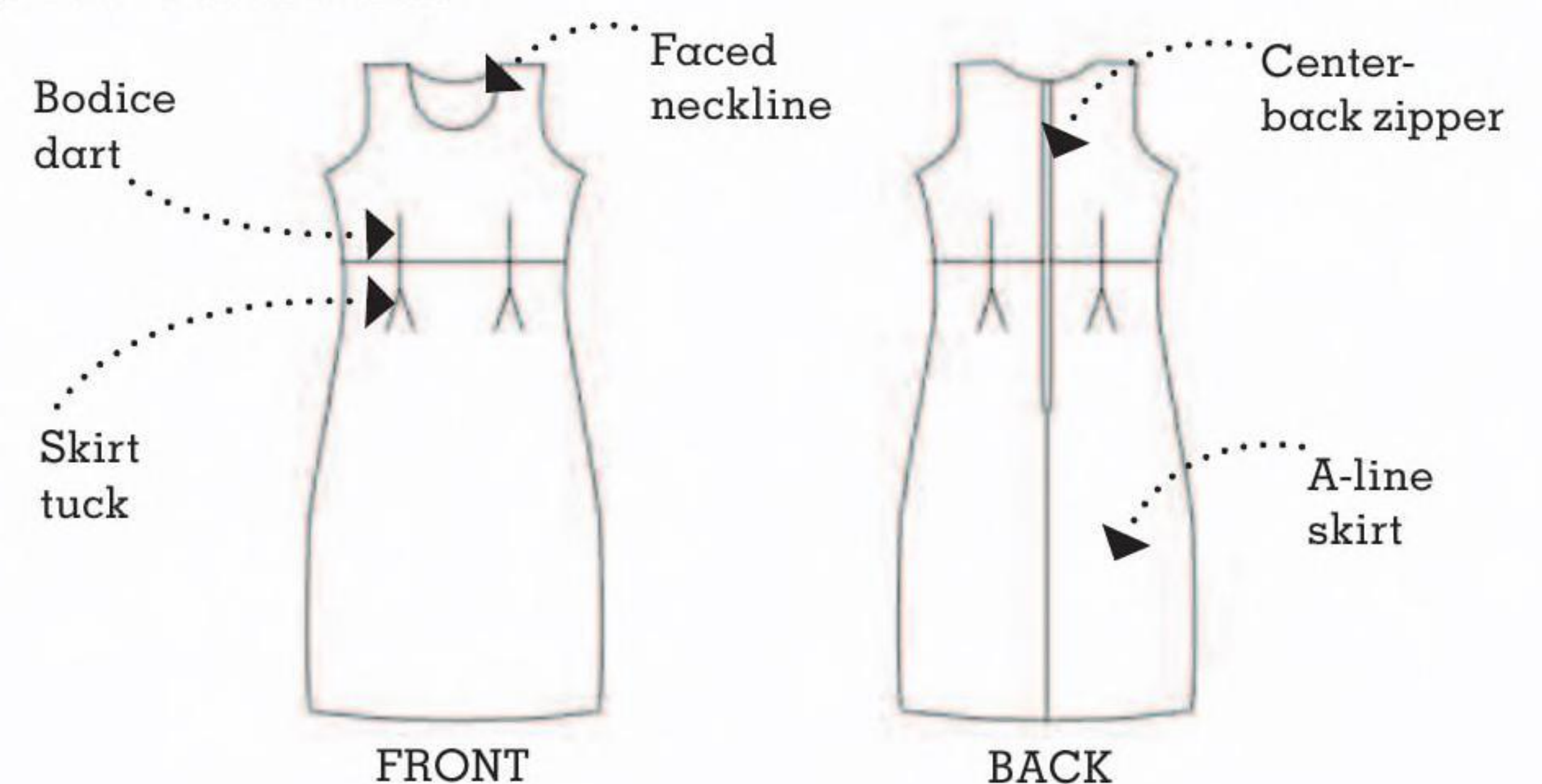
- 2yd (1.75m) x 60in (150cm) fabric
- 2yd (1.75m) x 60in (150cm) lining fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- $\frac{3}{4}$ yd (50cm) lightweight fusible interfacing
- 22in (56cm) zipper

#### PREPARING THE PATTERN

- This dress is made using Dress Pattern Three (see pp.185–189)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

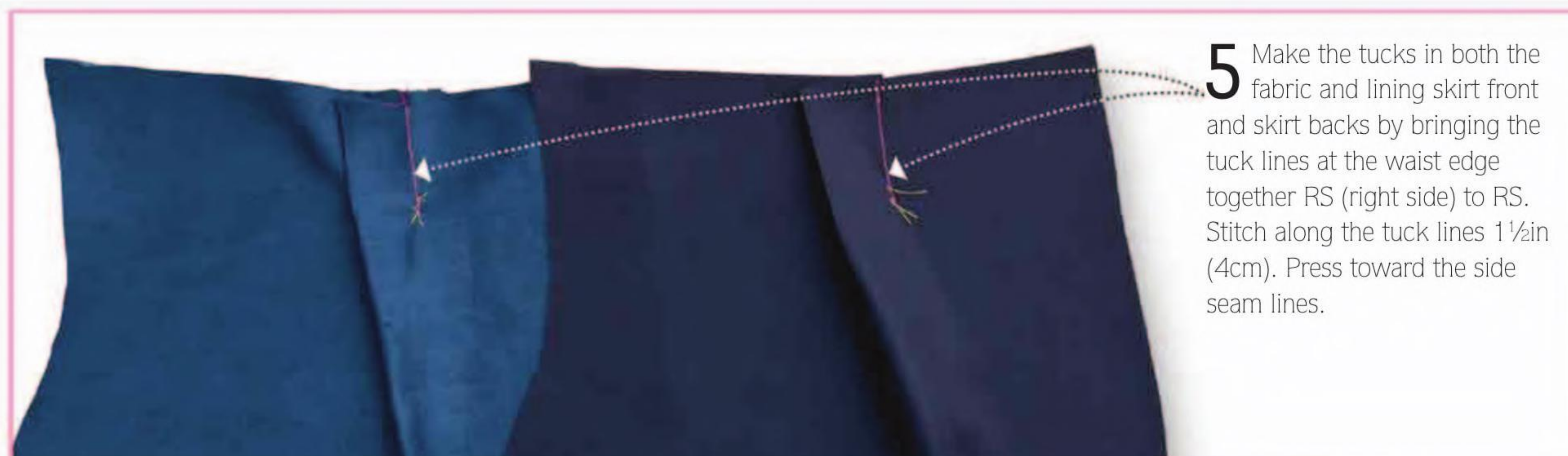
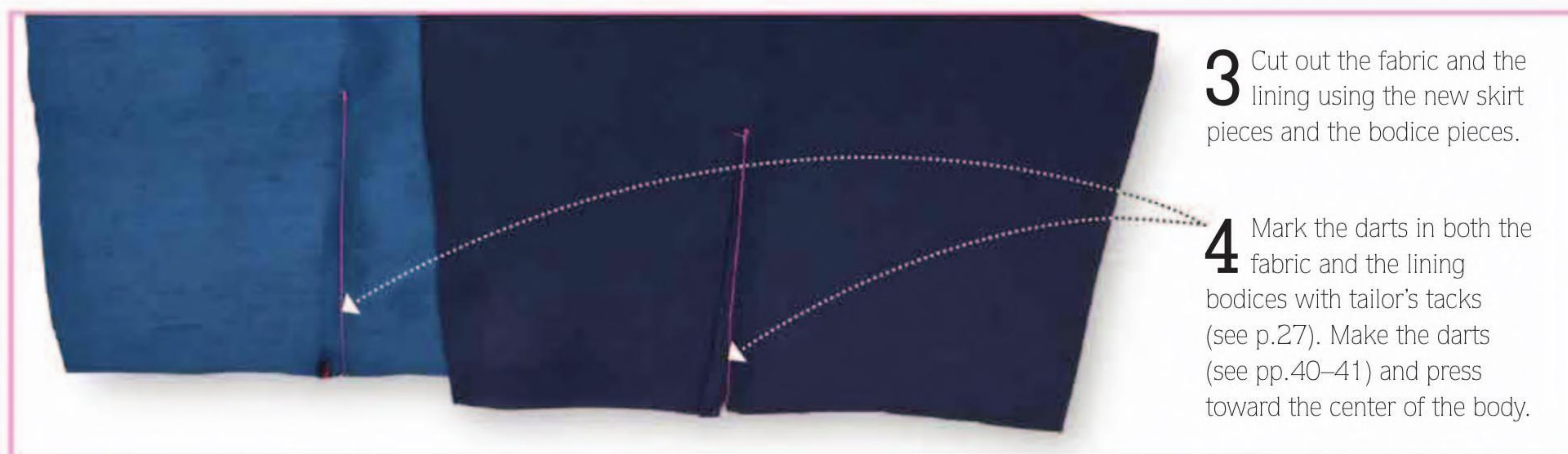
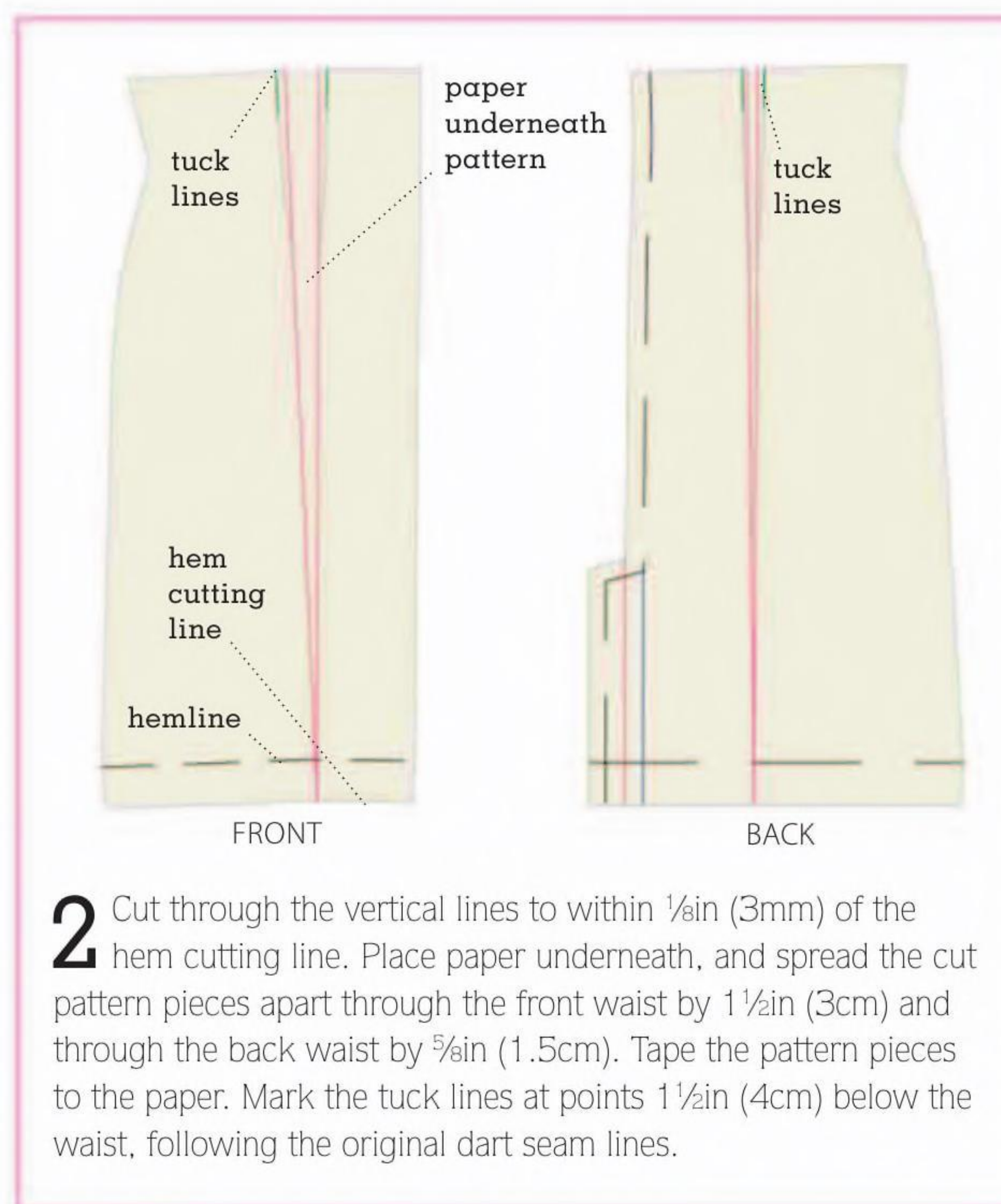
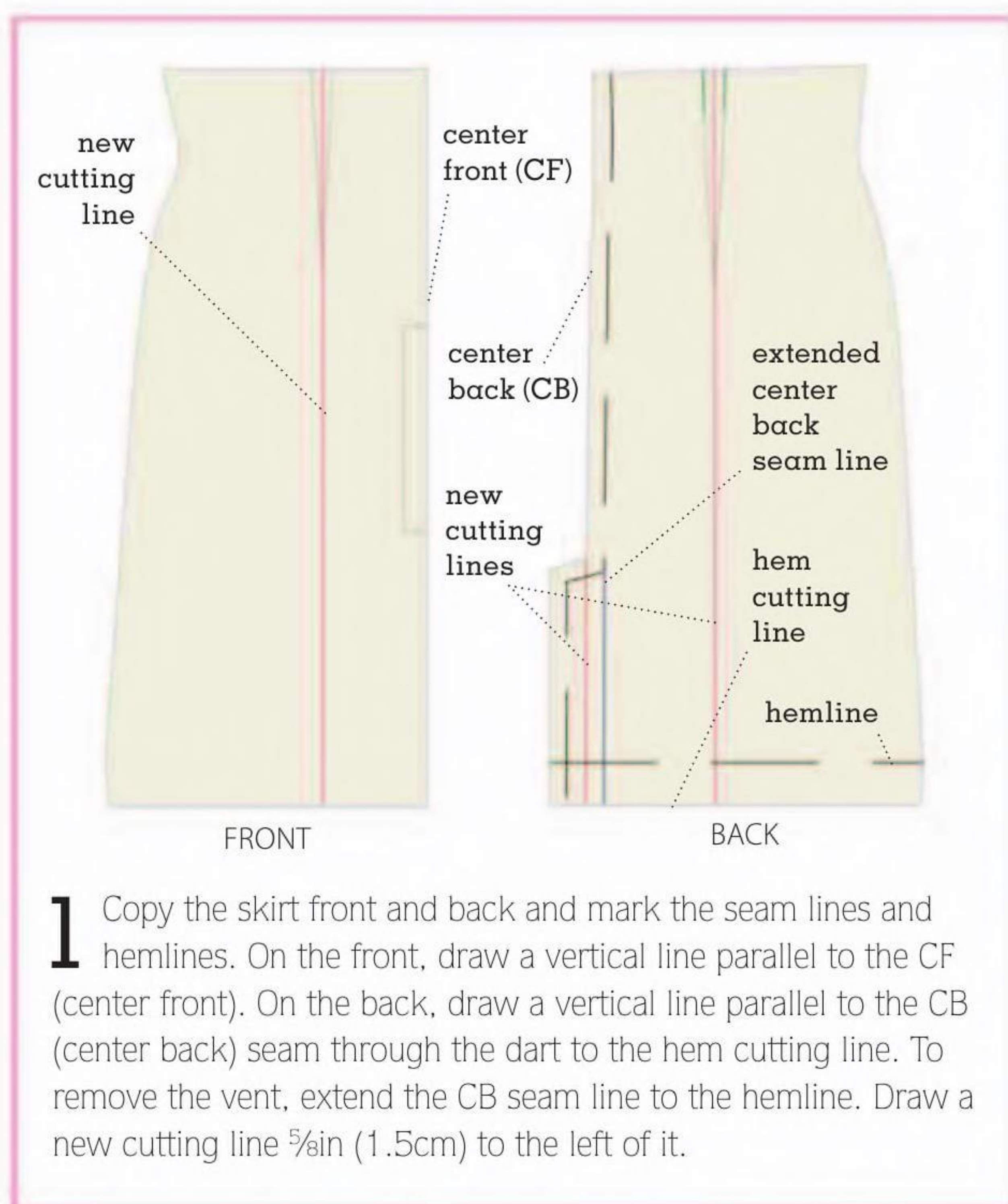
### GARMENT CONSTRUCTION

This sleeveless empire waist dress has front and back bodice darts at the waist that line up with tucks in the skirt. The tucks give a fuller skirt. The dress is lined and the neckline is faced.





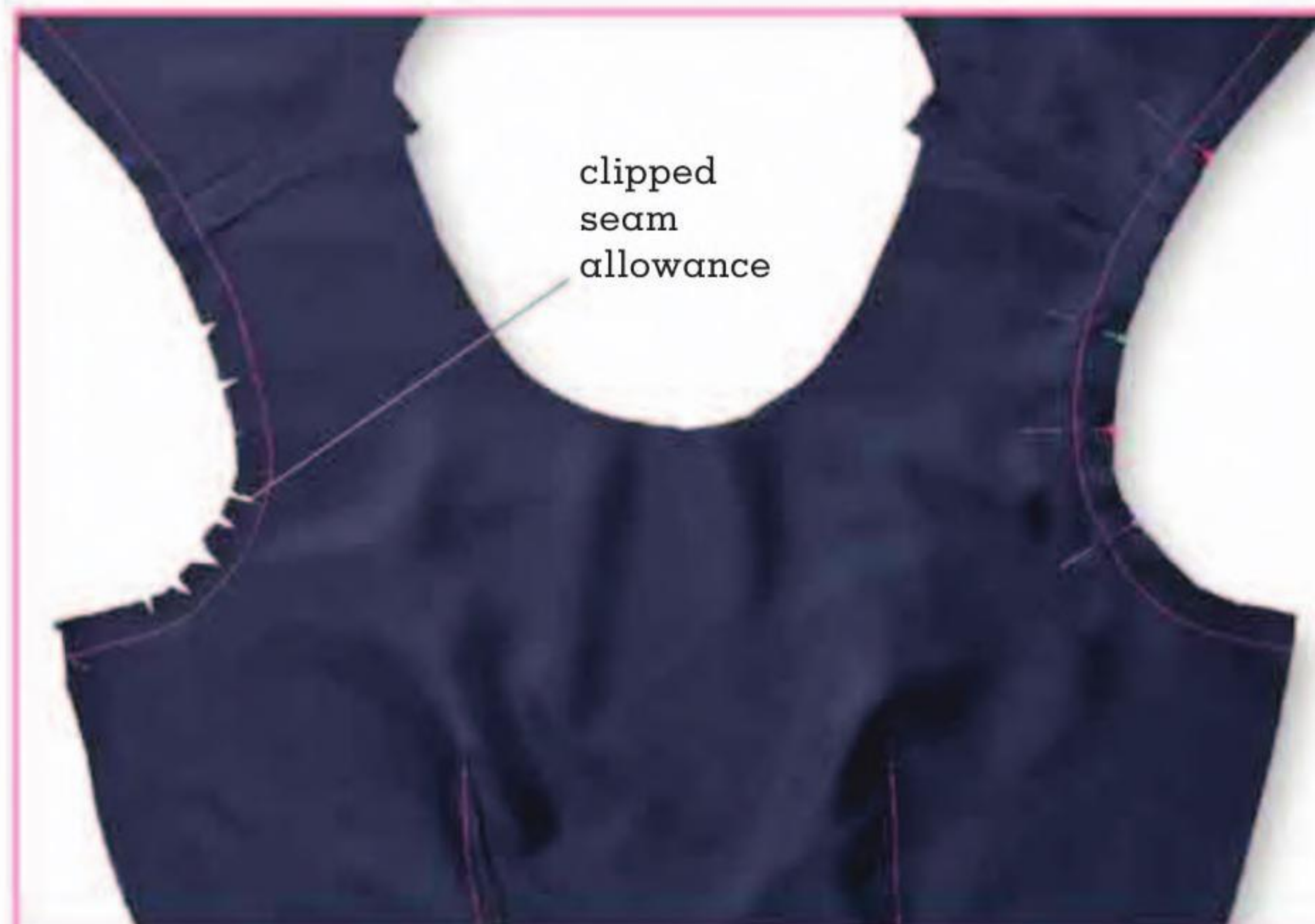
## HOW TO MAKE THE SLEEVELESS EMPIRE LINE DRESS



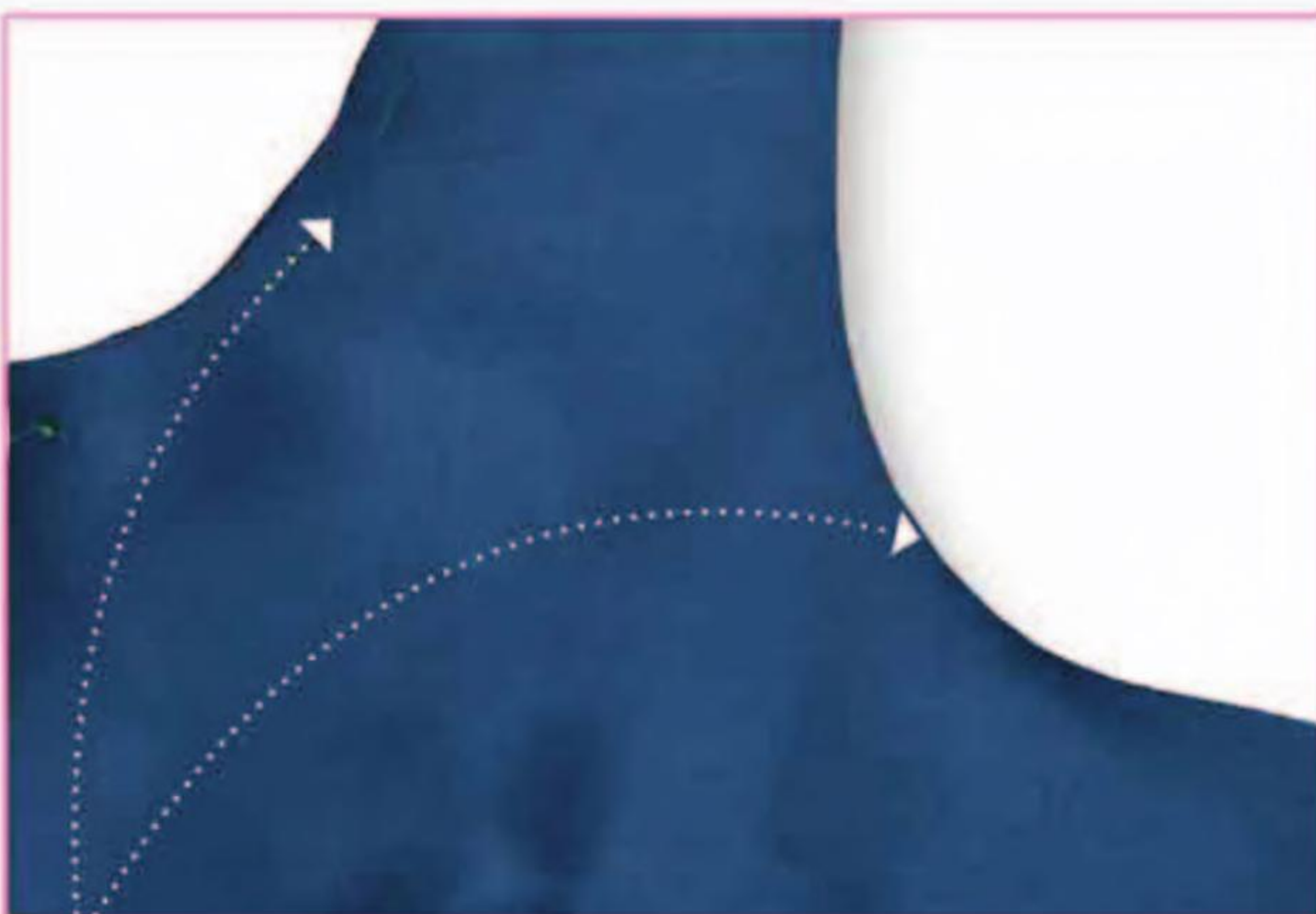




**6** Join the front to the back at the shoulder seams in both the fabric and the lining bodices. Press the seams open.

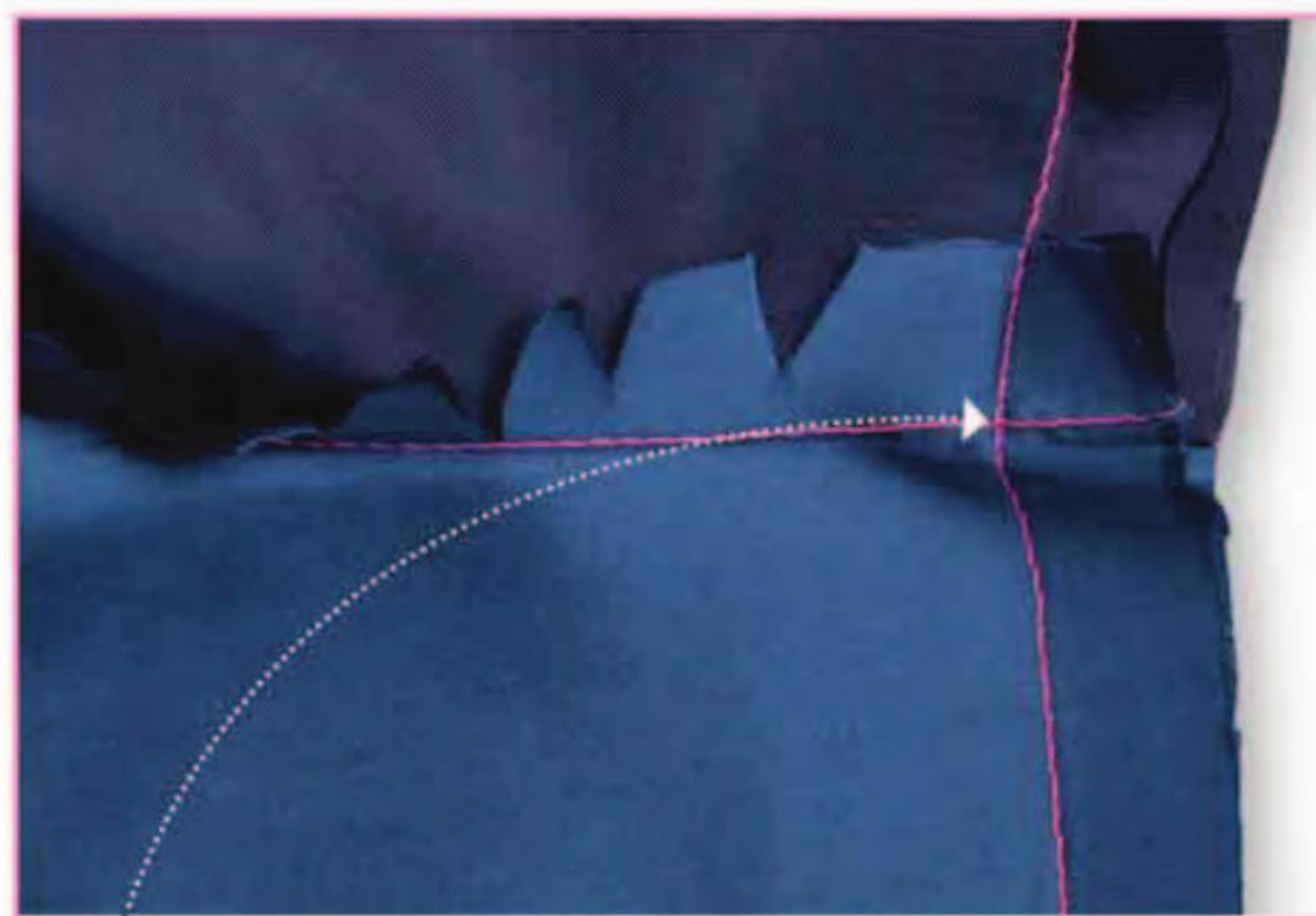


**7** Place the fabric bodice to the lining bodice RS to RS and matching at the shoulder seams. Pin and machine stitch around the armholes. Clip the seam allowance to reduce bulk.



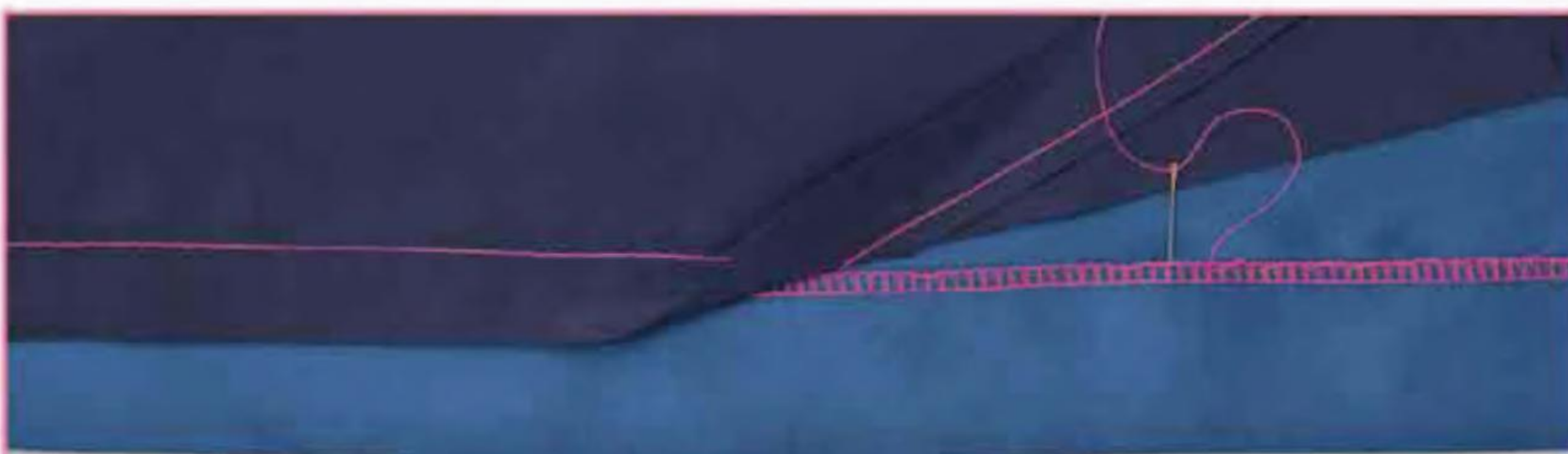
**8** Turn through to the right side, roll the lining to the inside and press. Baste the raw edges together around the neck.

**9** Working separately on the fabric and the lining, follow steps 3–7 of the Classic Empire Line Dress, leaving a gap corresponding to the zipper in the lining. Do not neaten the bodice seams and ignore the reference to the CB vent.



**10** With RS to RS place the front to the back. Join the side seams by stitching through the fabric and lining in one continuous seam. Press the seams open.

**11** Make and attach the neck facing to the basted raw neck edge as for the Classic Empire Line Dress steps 11–12.



**12** Neaten the hem edge of the dress (see p.65). Turn up a 1½in (4cm) hem and hand stitch in place. Trim the lining level to the finished hem of the dress and machine a ¾in (2cm) double-turn hem (see p.66).





# Classic tailored pants

These pants, with their slanted hip pockets and shaped waistband, have a timeless appeal. Choose your pattern according to your full hip measurement. To ensure a good fit, check your crotch measurements carefully against the pattern and make the pants in muslin first. If necessary, alter the pattern before cutting out your fabric.

Gabardine



Stretch cotton

**We made our** pants in a wool flannel but you can also try them in a gabardine or a polyester and wool mix. They would also work well in a fabric with a 2% or 3% stretch.

## BEFORE YOU START

### YOU WILL NEED

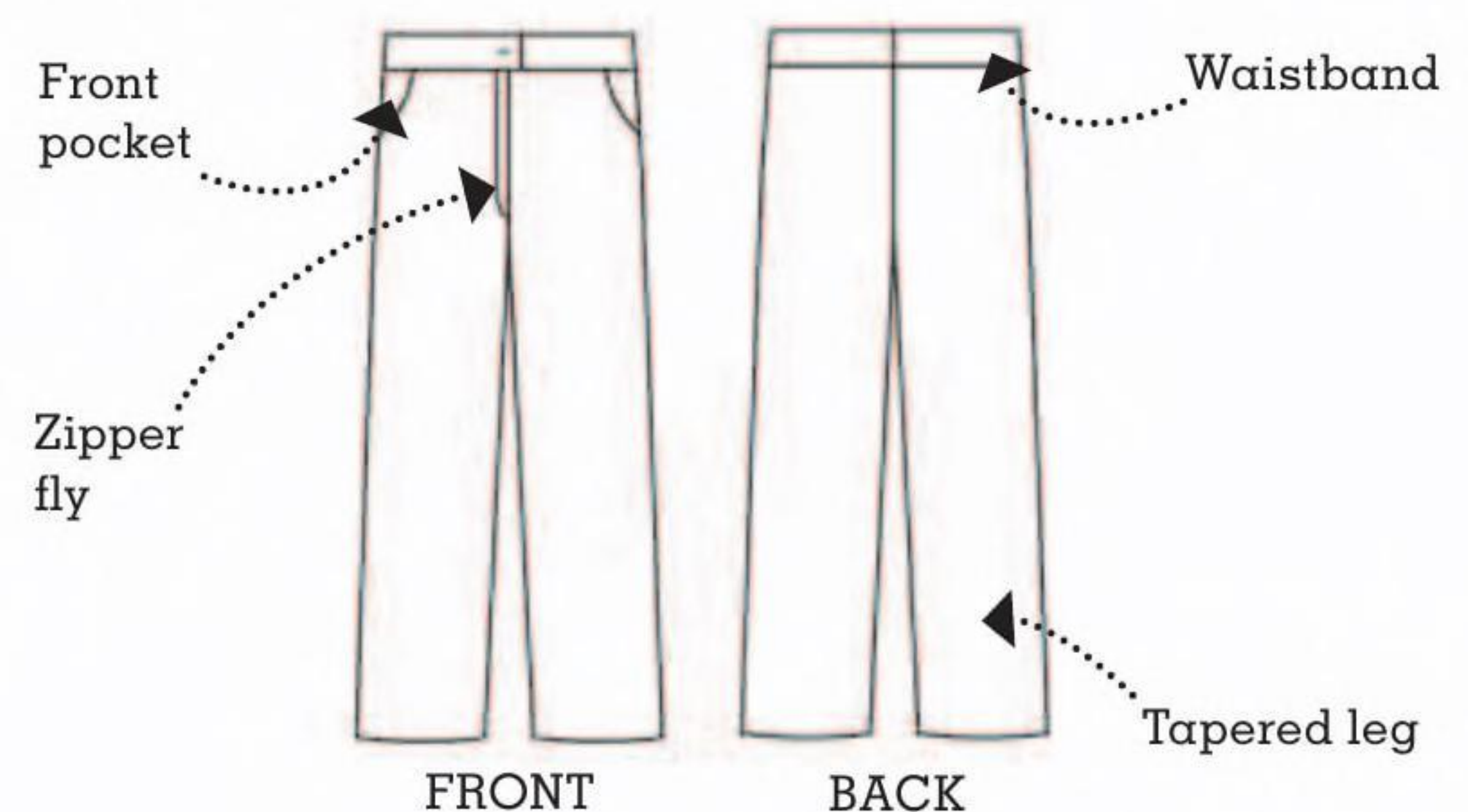
- 3yd (2.5m) x 60in (150cm) fabric
- 1/2yd (30cm) x 60in (150cm) lining fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 3/4yd (50cm) medium-weight fusible interfacing
- 7in (18cm) zipper
- 1 hook and bar

### PREPARING THE PATTERN

- These pants are made using Pant Pattern One (see pp.190–193)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

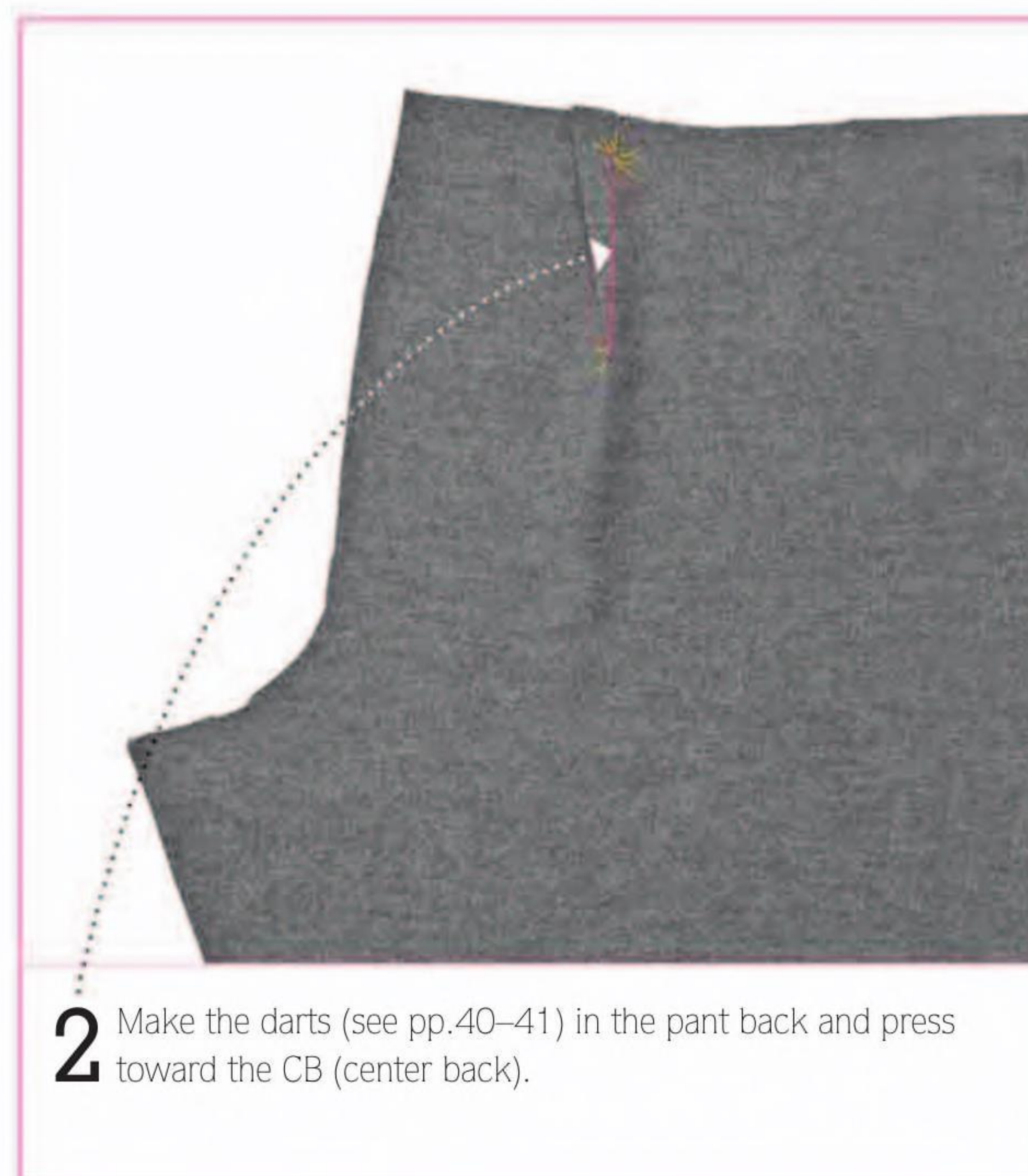
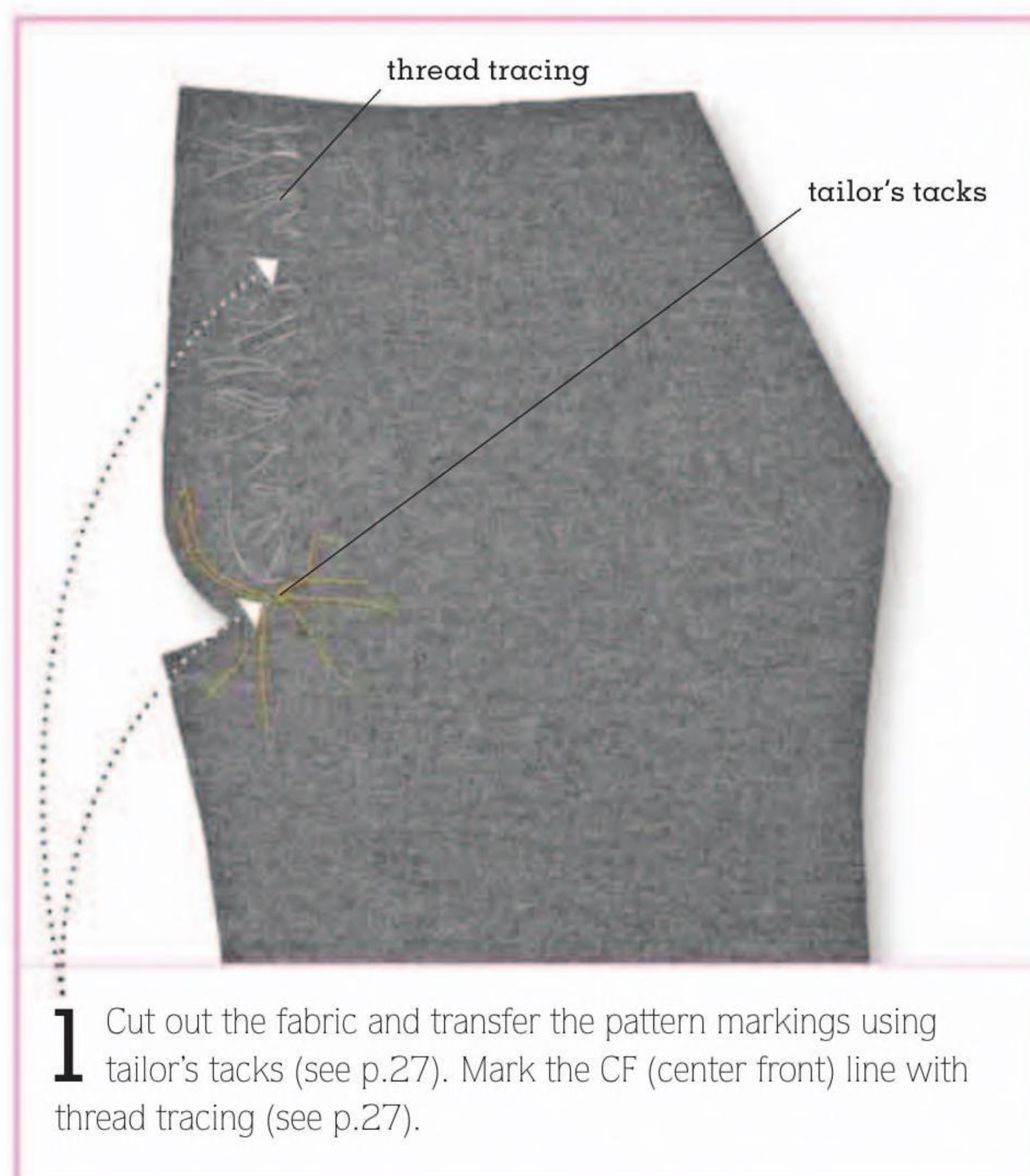
## GARMENT CONSTRUCTION

The pants feature a flat front with a fly-front zipper opening and a slightly tapered leg. They have slanted pockets on the hip and a shaped waistband that sits just below the natural waistline.





## HOW TO MAKE THE CLASSIC TAILORED PANTS







**6** On the WS (wrong side), pin and stitch around the pocket bag. Neaten using a 3-thread serger stitch or a small zigzag stitch (see p.34). Be careful not to sew through the front.



**7** Neaten the side, crotch, and inside leg seams of the front and back pant legs using a 3-thread serger stitch or a small zigzag stitch.



**8** Join a front leg to a back leg at the outside and inside leg seams to make each leg. Press the seams open.



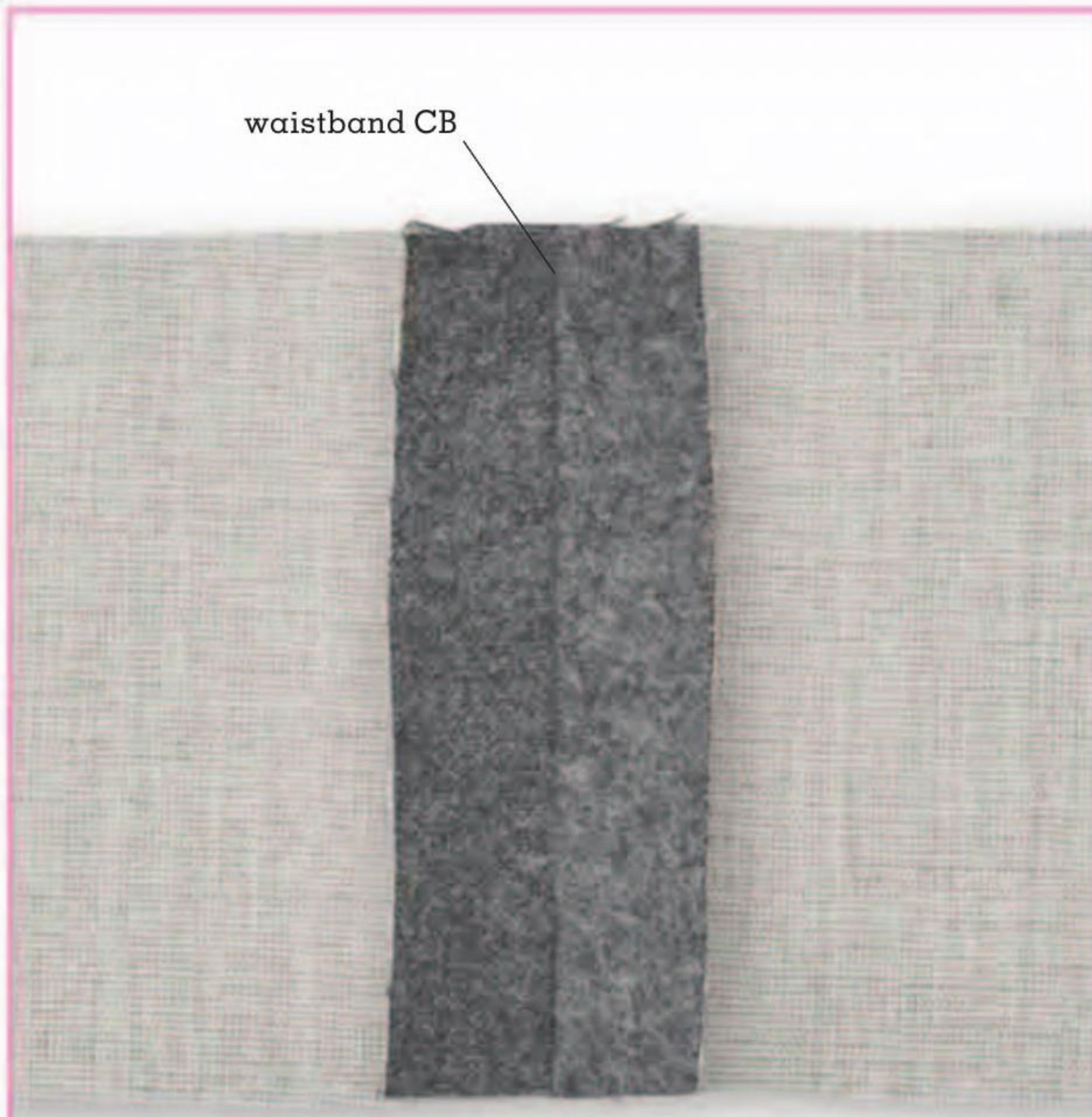
**9** Join the crotch seams, RS to RS, stopping at the tailor's tack at the CF.







**10** Insert a faced fly-front zipper (see pp.69–70) at the CF.



**11** Attach medium-weight fusible interfacing (see p.47) to one set of waistbands. Join each set of waistbands at the CB and press the seams open.



**12** Attach the waistband to the pants, matching at the CB seams. Layer the seam allowance by trimming the pant side of the seam to half its width (see p.38). Press toward the waistband.



**13** Place the remaining waistband to the interfaced waistband RS to RS and stitch around the waistband.







**14** Clip the ends of the waistband to reduce bulk. Turn the waistband to the RS, fold under the raw edge, pin and hand stitch in place to the pants-to-waistband seam line.



**15** The finished waist at the CF from the RS.



**16** Neaten the hem edge of the pant legs by serging (see p.65). Turn up a 1 1/2in (4cm) hem and hand stitch in place.



**17** Attach a pant hook to the waistband extension and a bar to the other end of the waistband (see p.73).





# Classic palazzo pants

Wide-leg, or palazzo, pants are very flattering, especially when worn with a high heel. These retain their smooth-leg look by having discreet in-seam pockets.



Medium-weight denim



Crepe

We made our pants in linen, but you could try a crepe for evening or a medium-weight denim or printed linen for daytime. Medium-weight fabrics give maximum impact for this style.

## BEFORE YOU START

### YOU WILL NEED

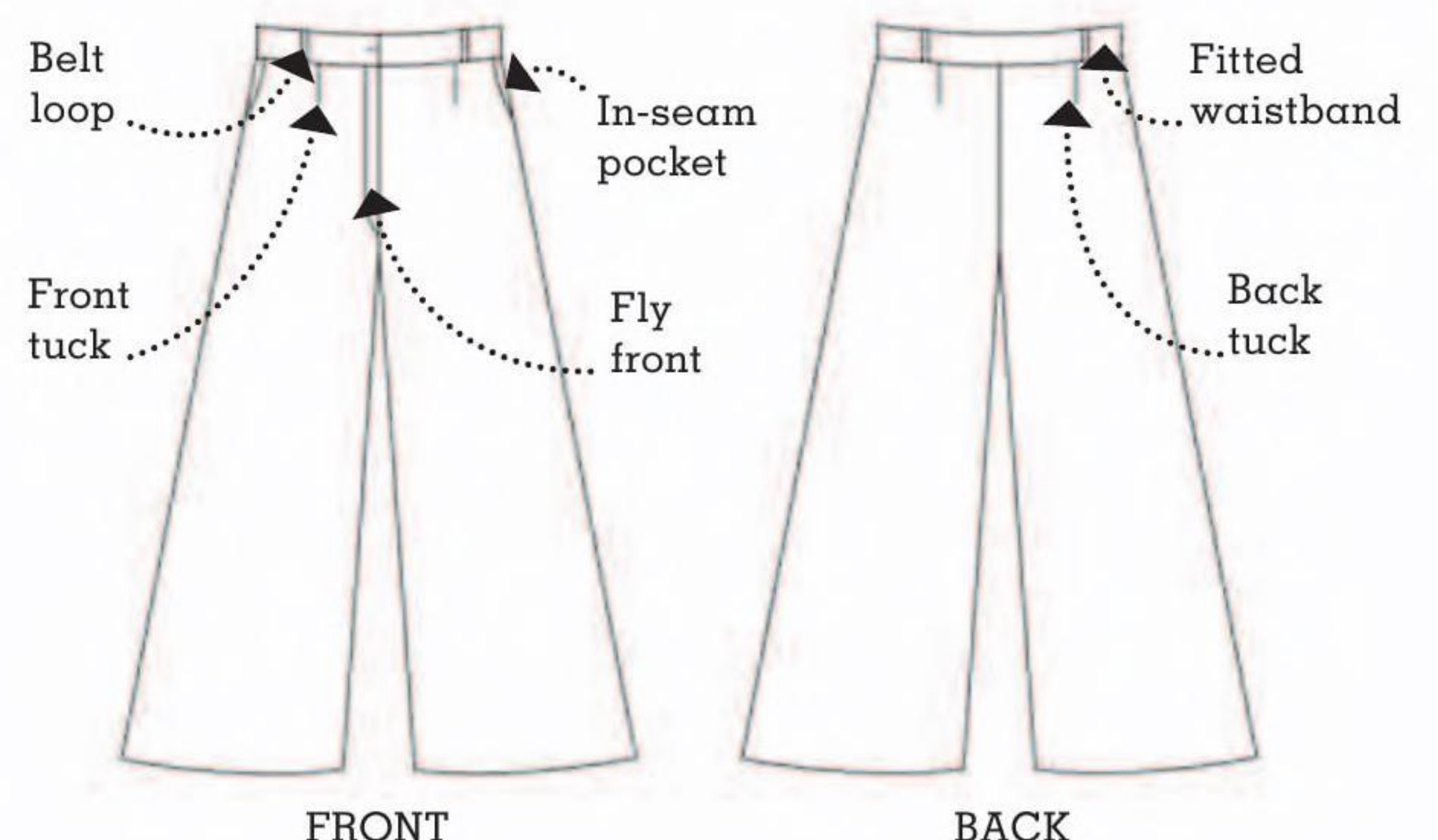
- 3yd (2.7m) x 60in (150cm) fabric
- 1/2yd (30cm) x 60in (150cm) lining fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 1 1/4yd (1m) fusible waistband interfacing
- 1 pant hook and bar
- 7in (18cm) zipper

### PREPARING THE PATTERN

- These pants are made using Pants Pattern Two (see pp.194–197)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

## GARMENT CONSTRUCTION

These wide-leg pants have a fly-front zipper opening and a fitted waistband. Belt loops on the waistband take a narrow belt. The pants feature in-seam pockets and front and back tucks at the waist.

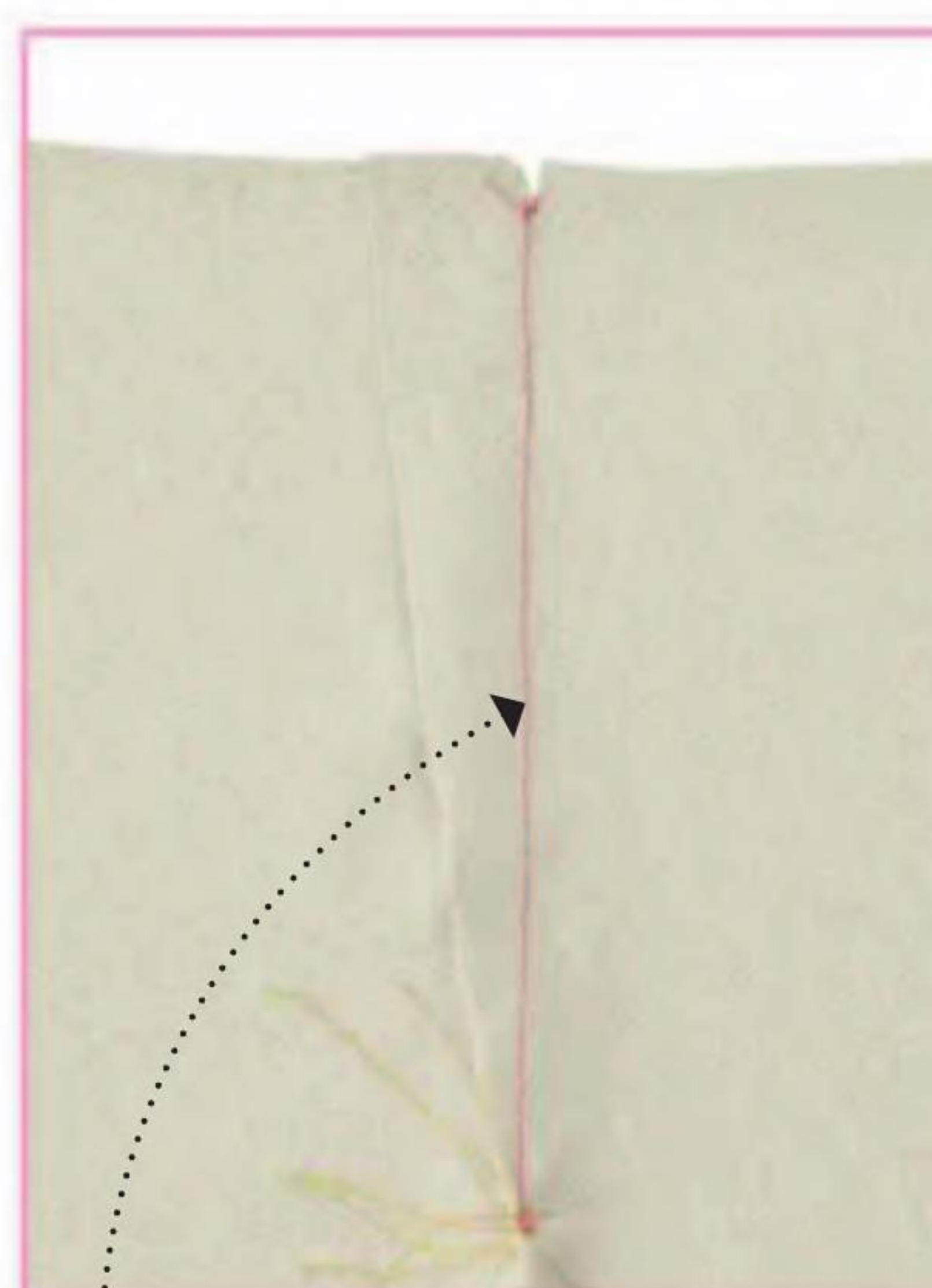




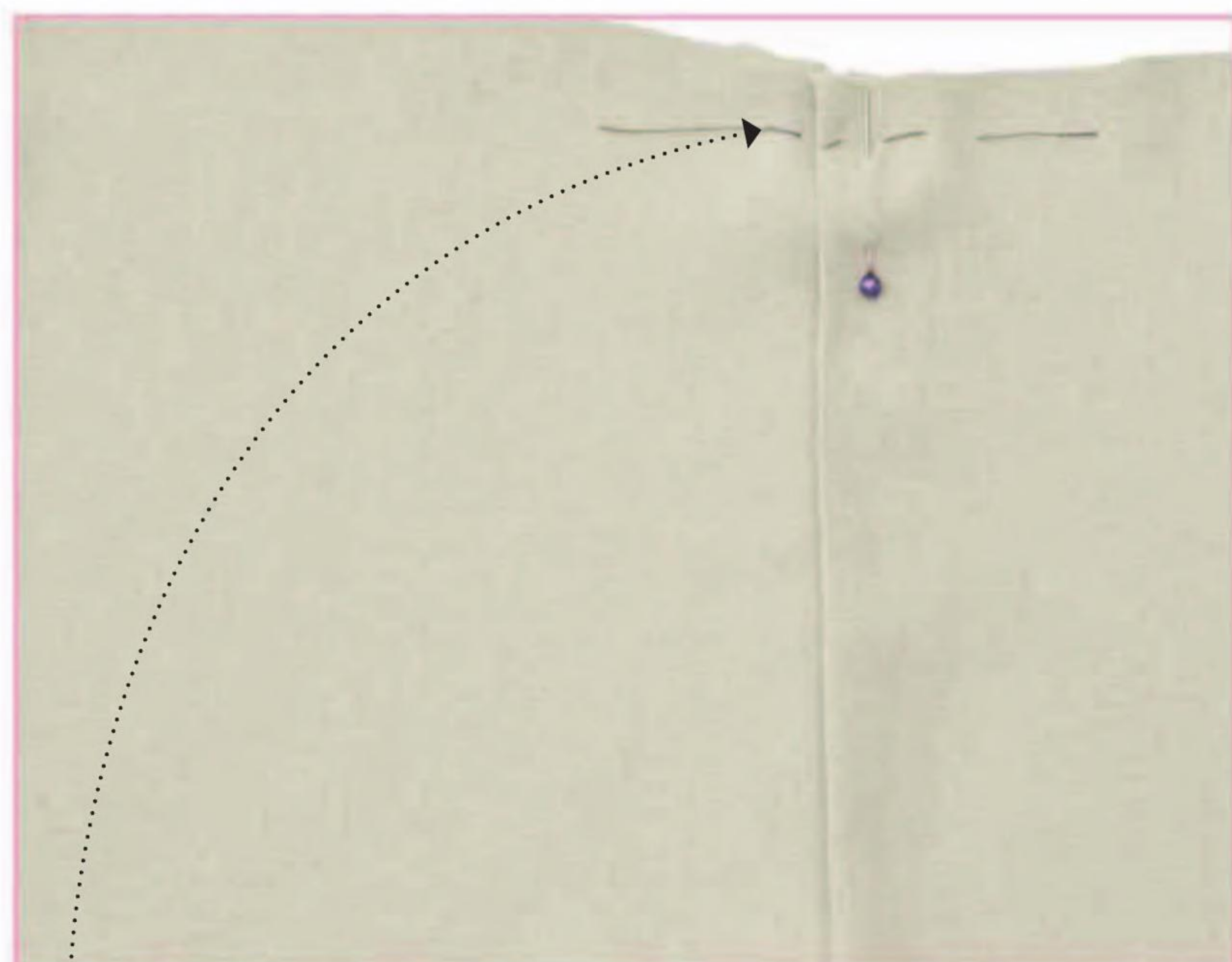
## HOW TO MAKE THE CLASSIC PALAZZO PANTS



**1** Cut out the fabric and transfer all the pattern markings (see pp.27–28). Mark the CF (center front) line, the front tuck, and the pocket opening with thread tracing (see p.27).



**2** Make the darts (see pp.40–41) in the pants back and press toward the CB (center back).



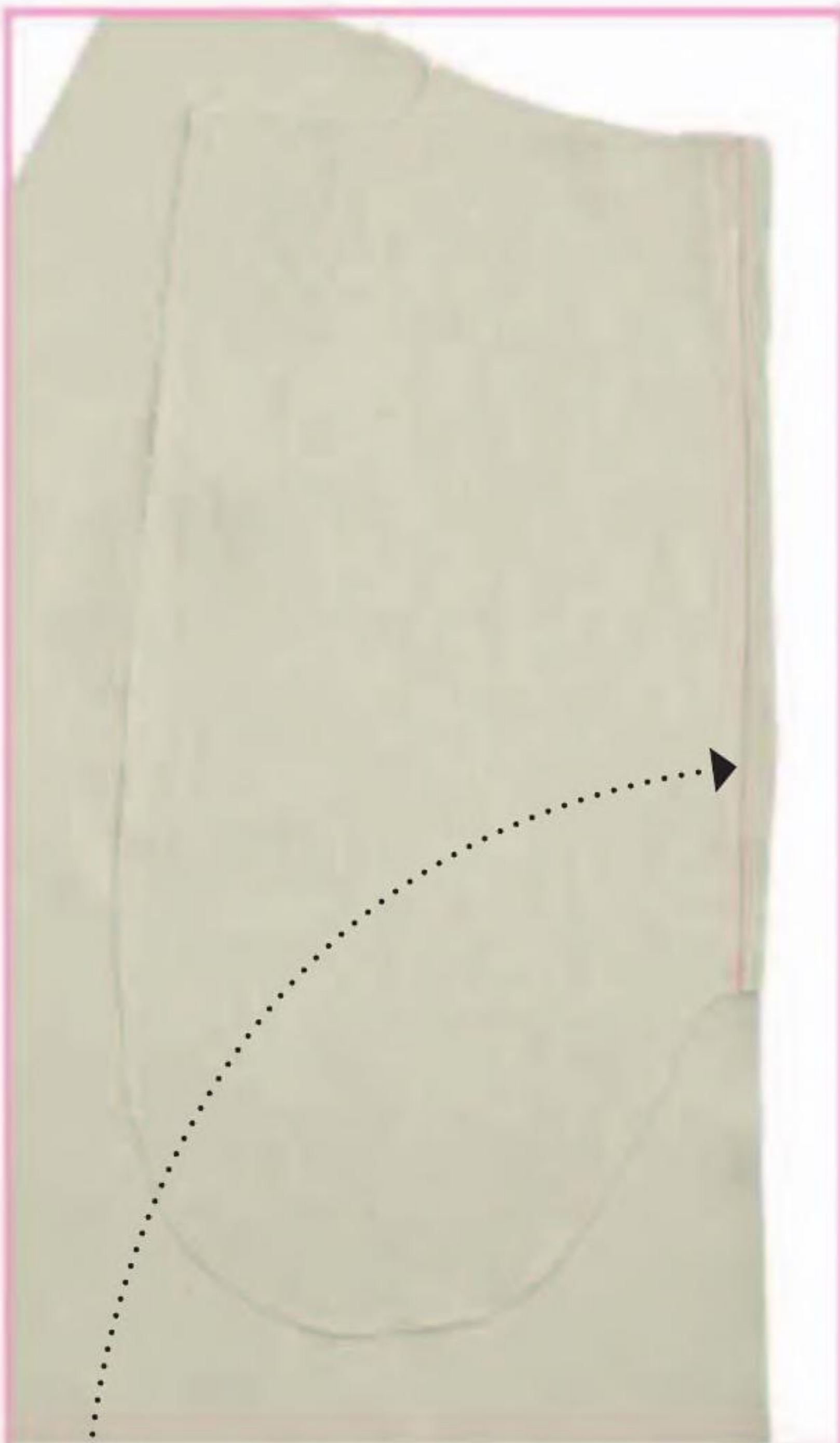
**3** Make the tucks in the pants front by bringing the tuck lines at the waist edge together RS (right side) to RS. Pin and baste across the top.



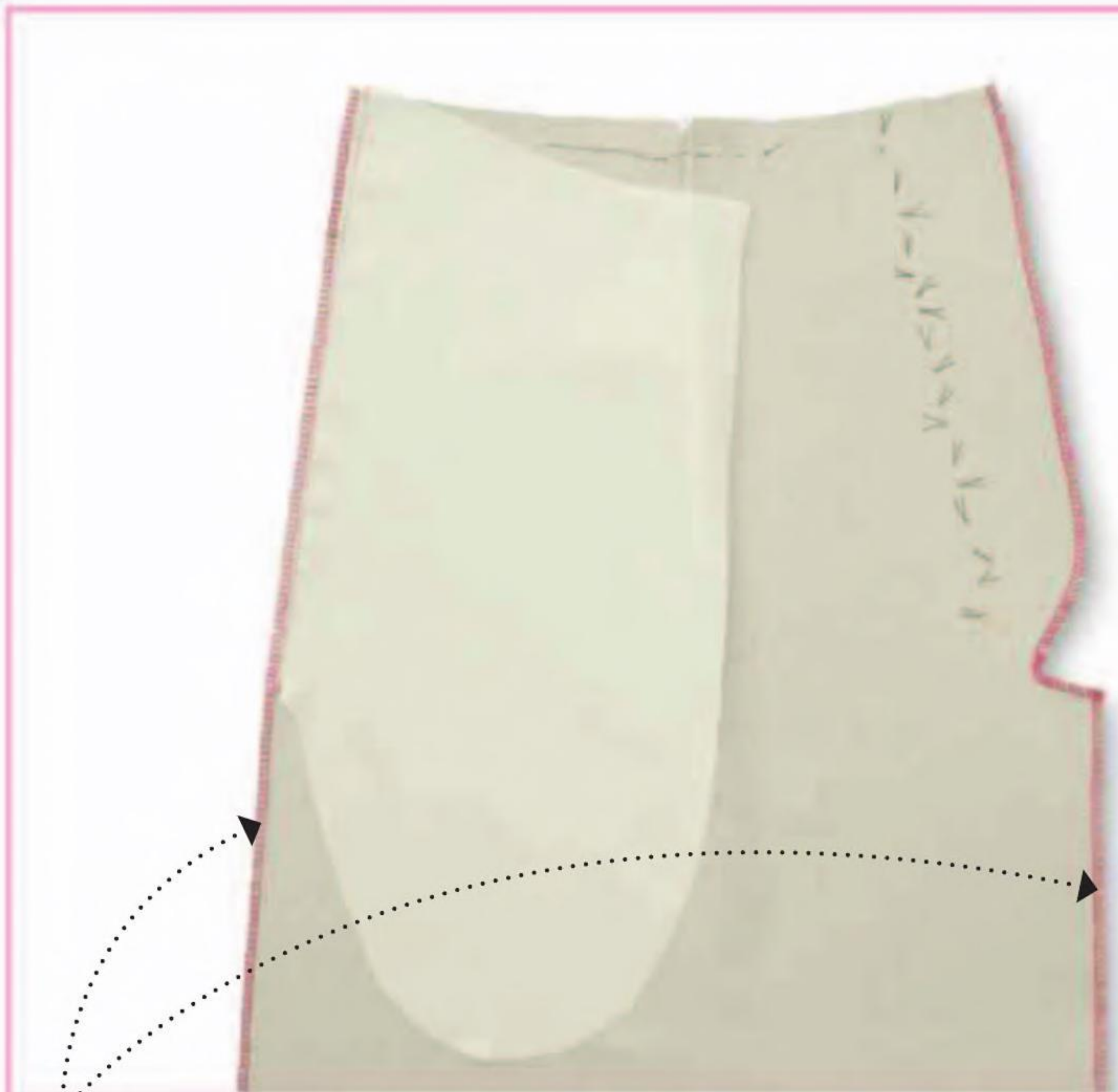
**4** Place the pocket lining to the pants front, RS to RS. Pin and machine stitch in place with a  $\frac{3}{8}$ in (1cm) seam allowance.







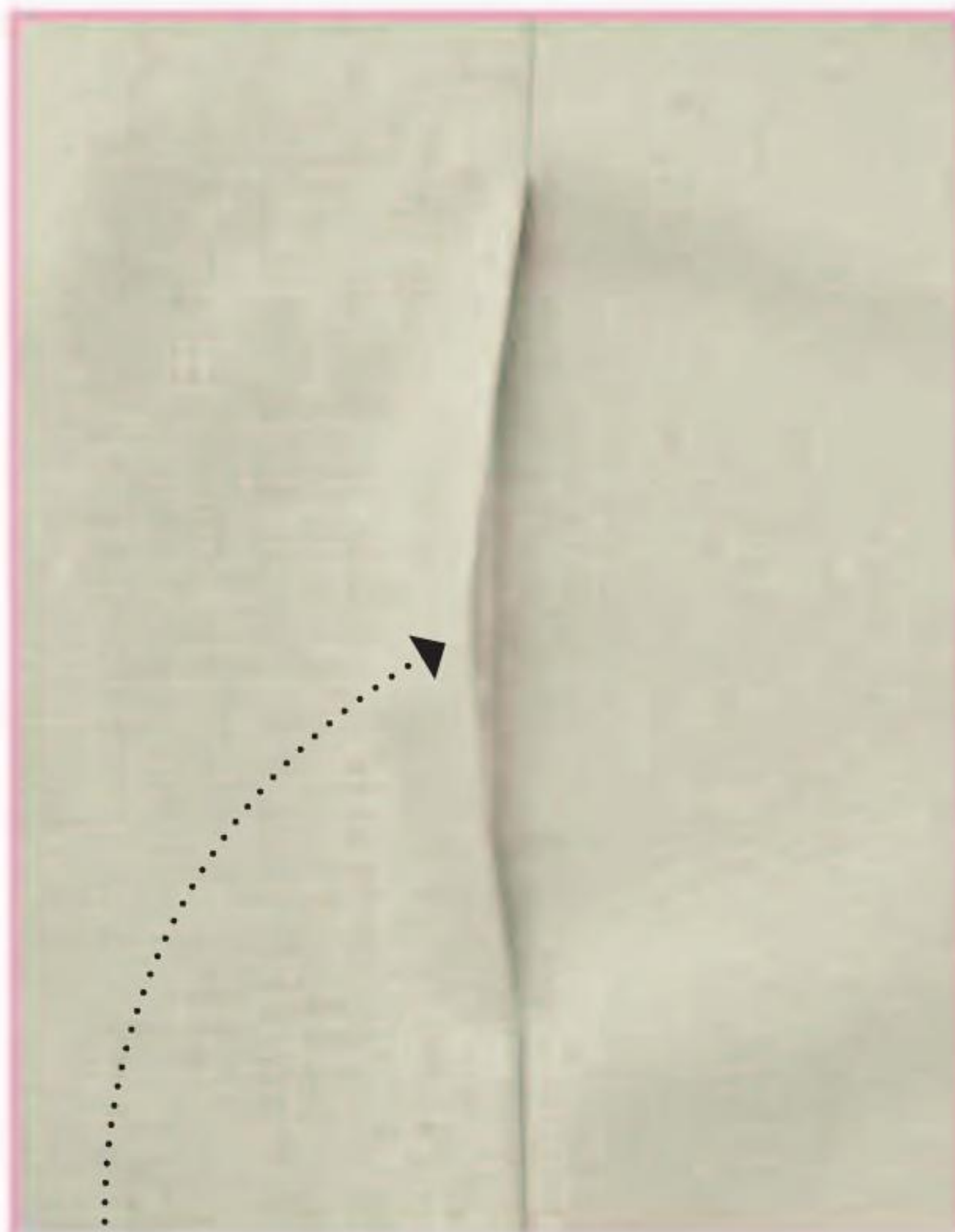
**5** Place the fabric pocket to the pants back, RS to RS. Pin and machine stitch in place with a  $\frac{3}{8}$ in (1cm) seam allowance.



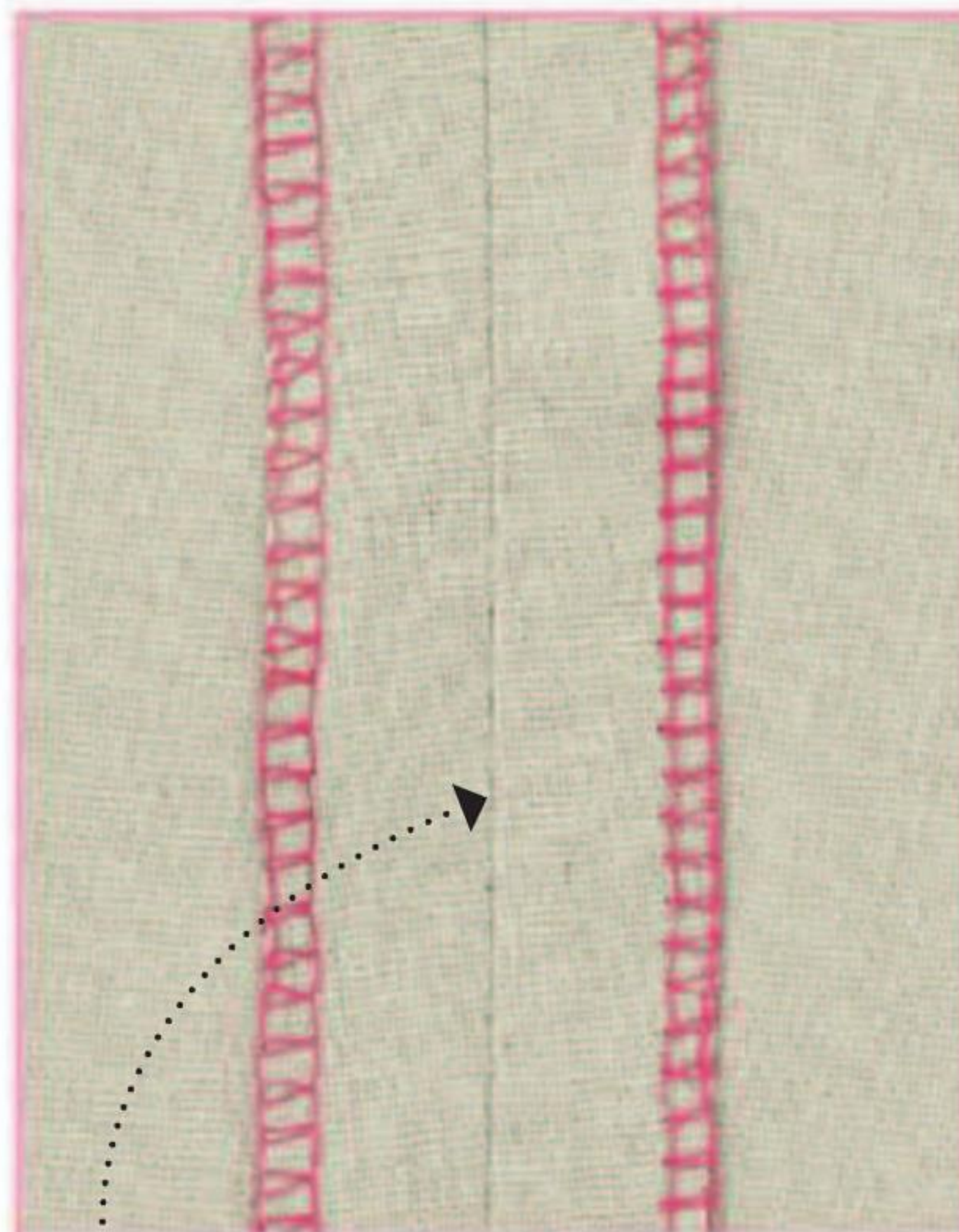
**6** Neaten the side seams, the inside leg seam, and the CF and CB crotch seams using a 3-thread serger stitch or a small zigzag stitch (see p.34).



**7** Join the pants front to the pants back at the side seams, leaving open above the point marked for the pocket opening. Stitch around the edges of the pocket bag and neaten.



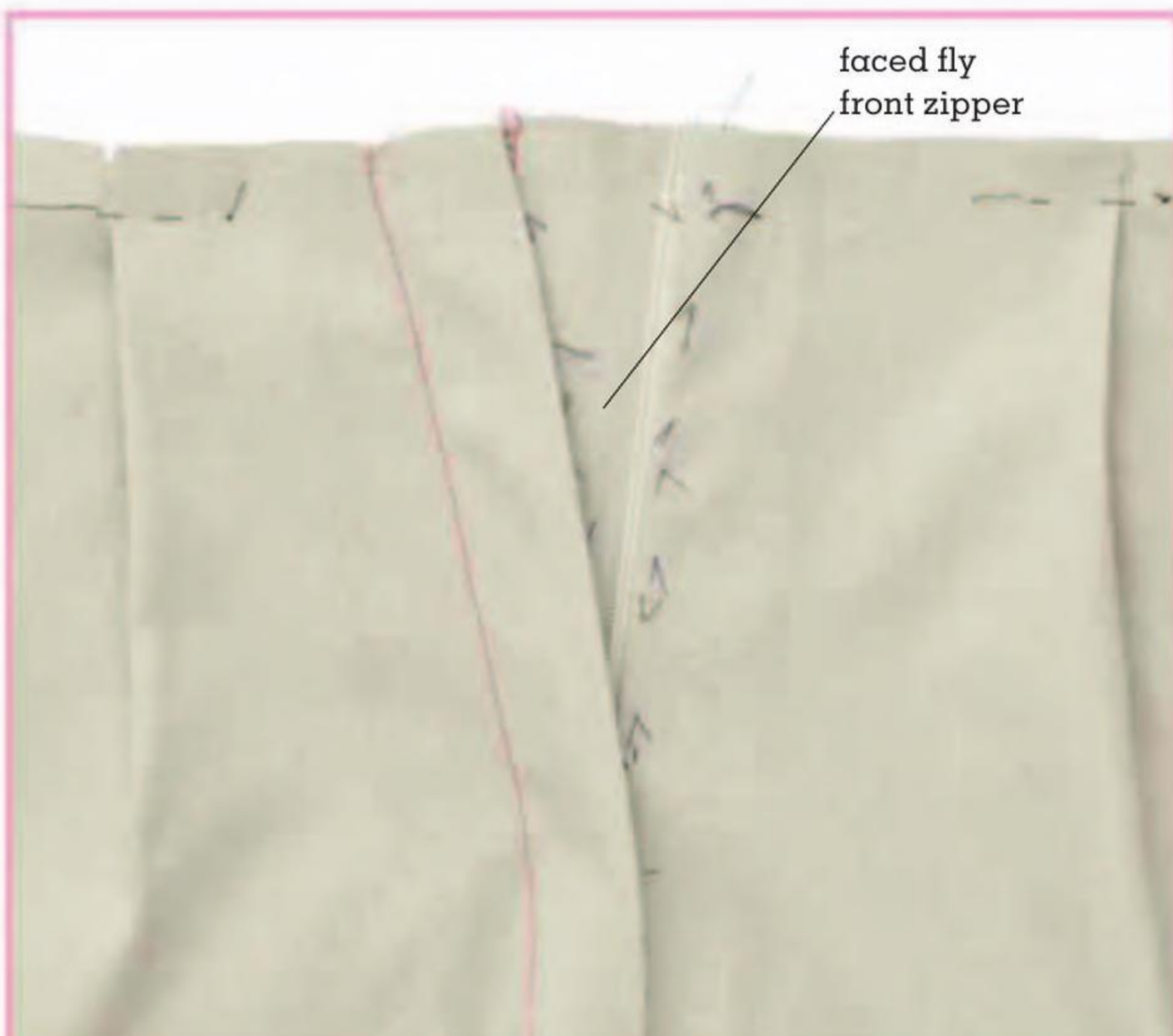
**8** On the RS, press the side seam open and press the pocket toward the pants front.



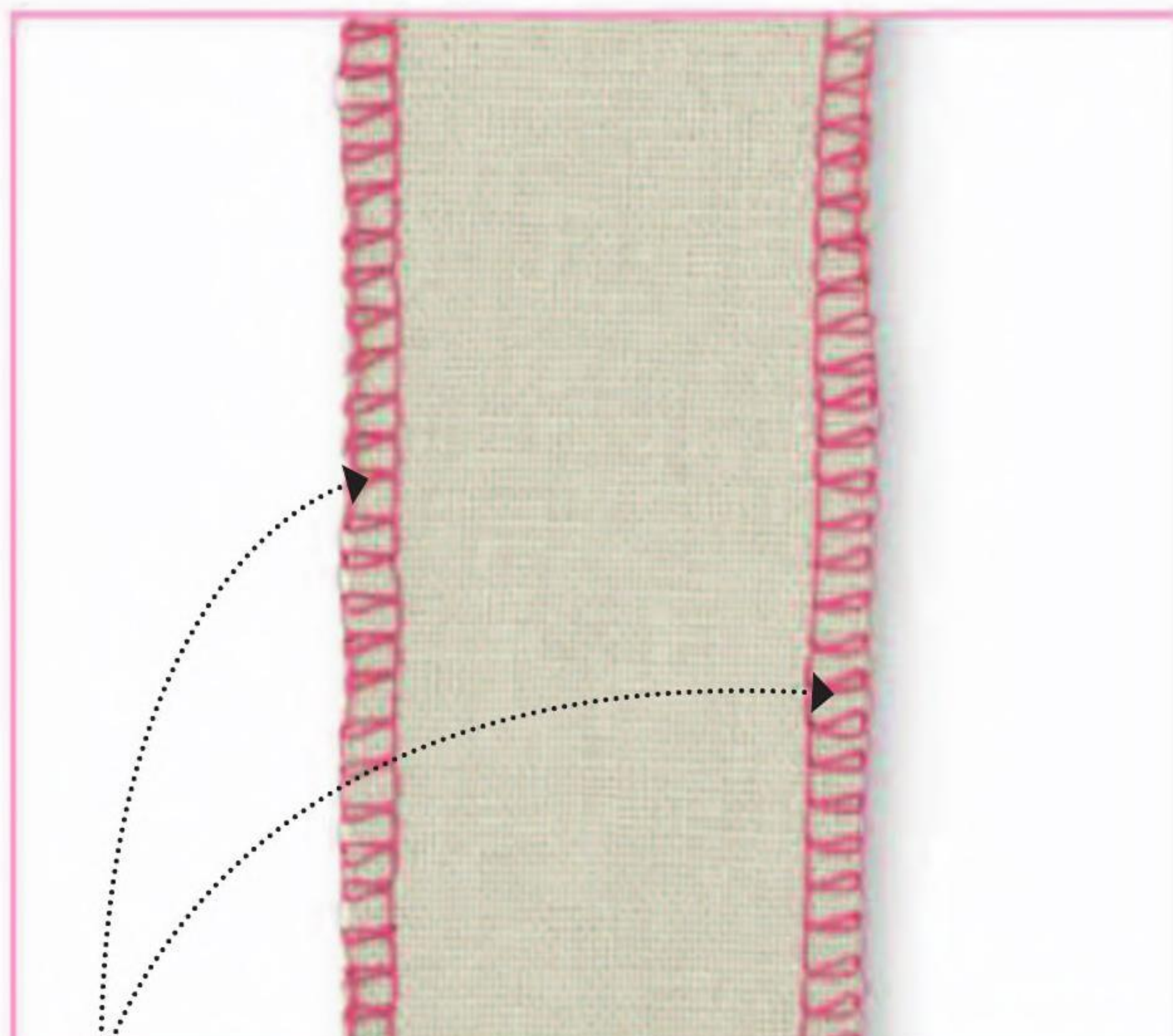
**9** Join the legs together at the inside leg seam. Press the seam open.



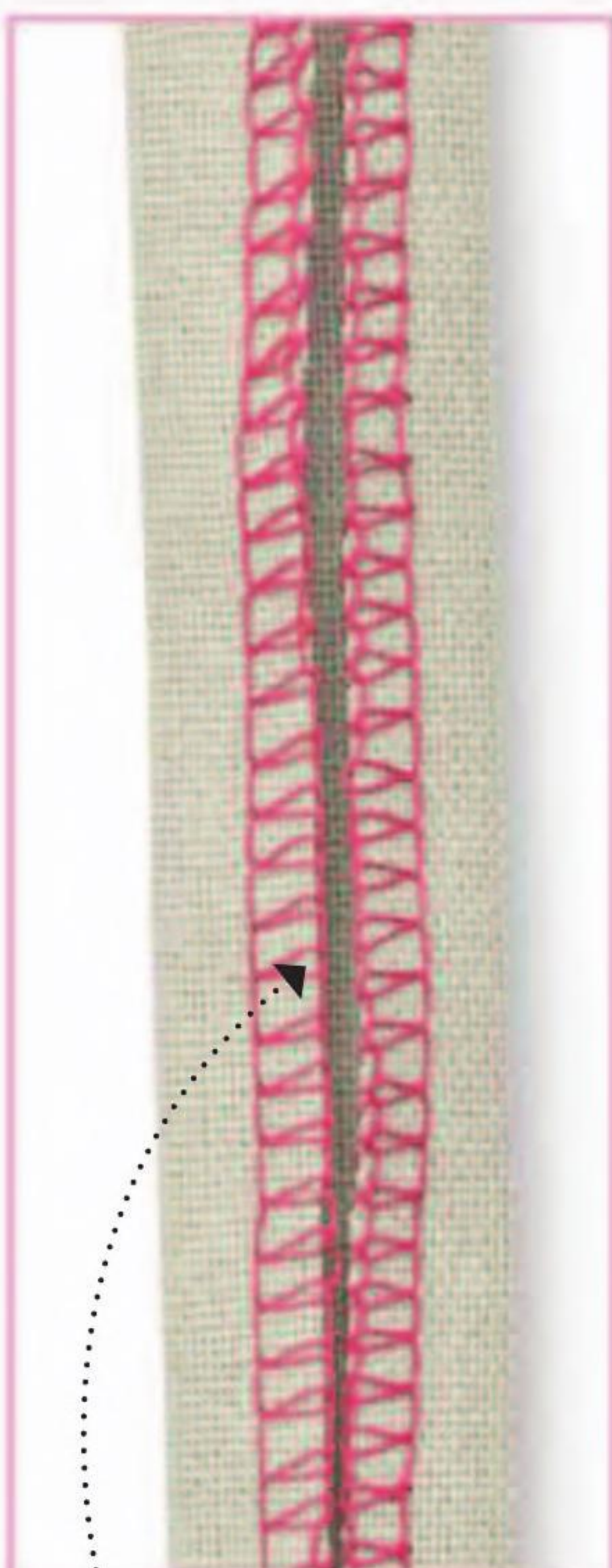




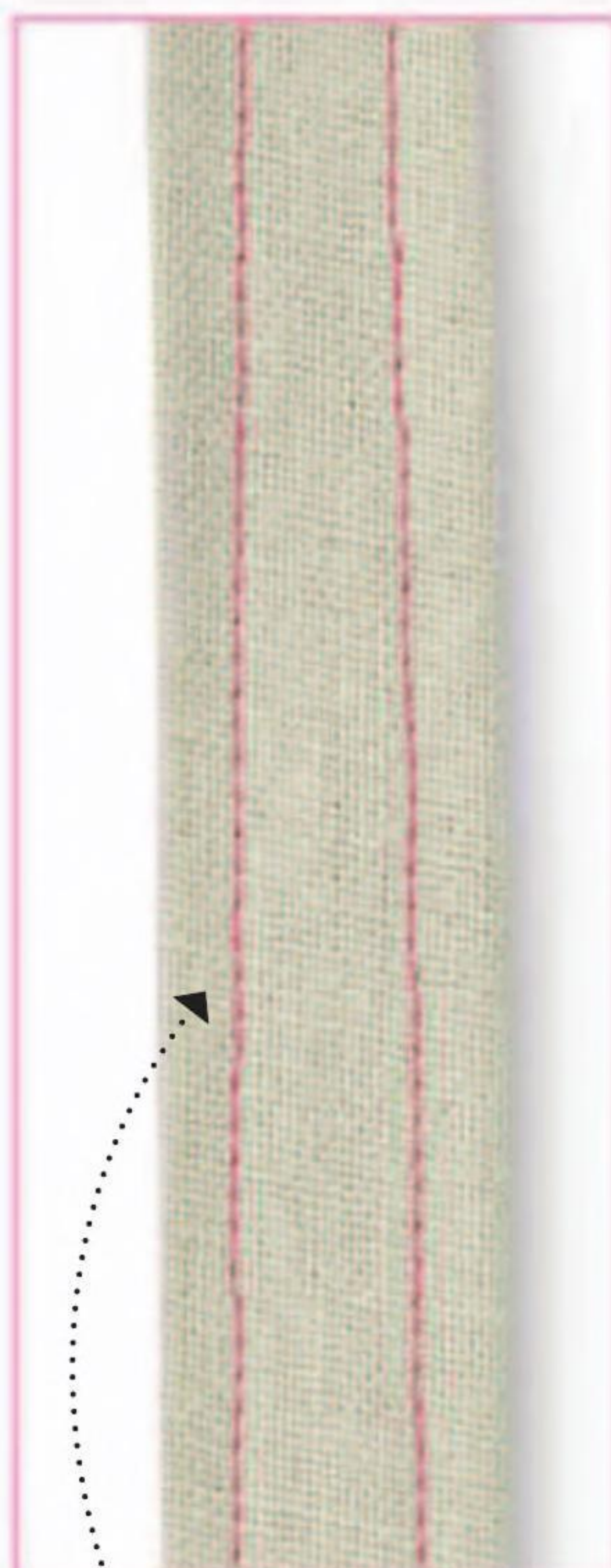
**10** Join the crotch seam, stopping at the marked dot on the CF. Insert a faced fly-front zipper (see pp.69–70).



**11** Neaten the edges of the belt loop strip using a 3-thread serger stitch or a small zigzag stitch.



**12** Fold the edges of the belt loop strip to the center, WS (wrong side) to WS, and press.



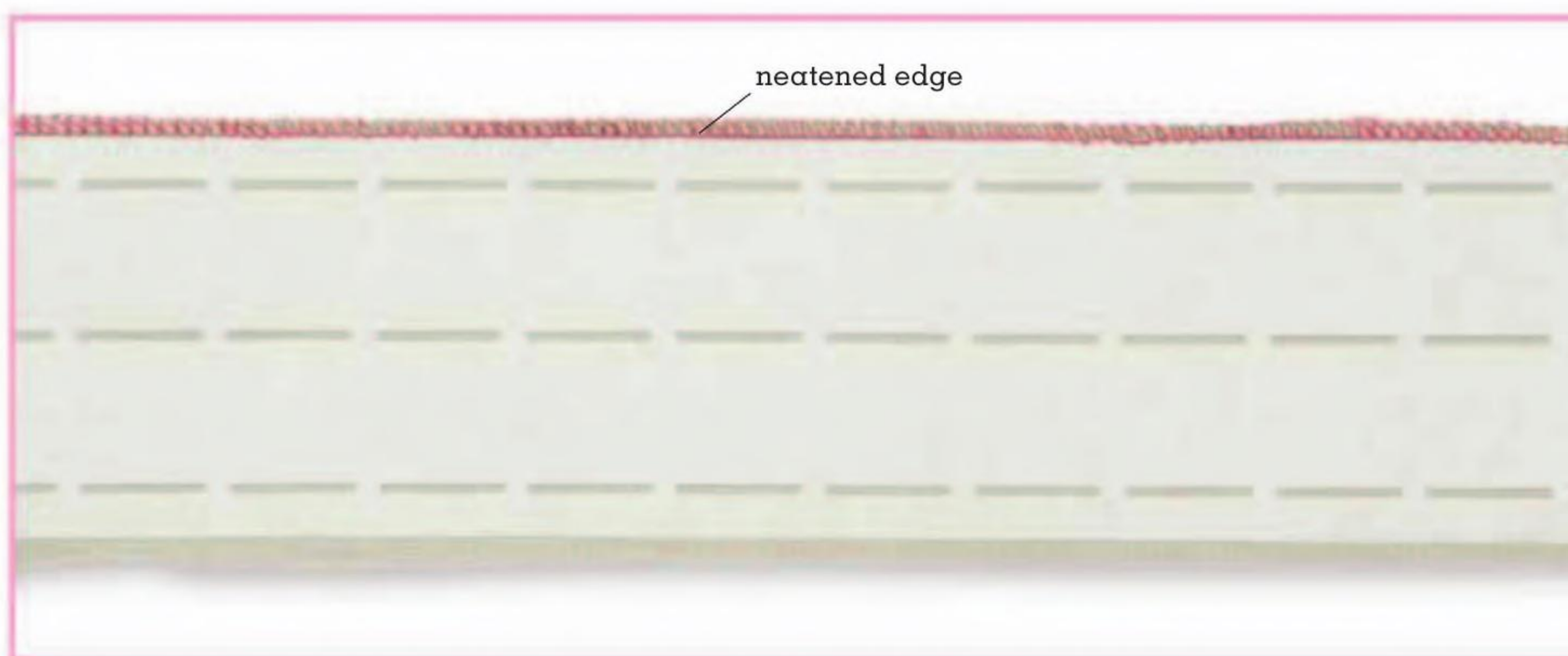
**13** Working from the RS, topstitch (see p.39) either side of the belt loop strip.



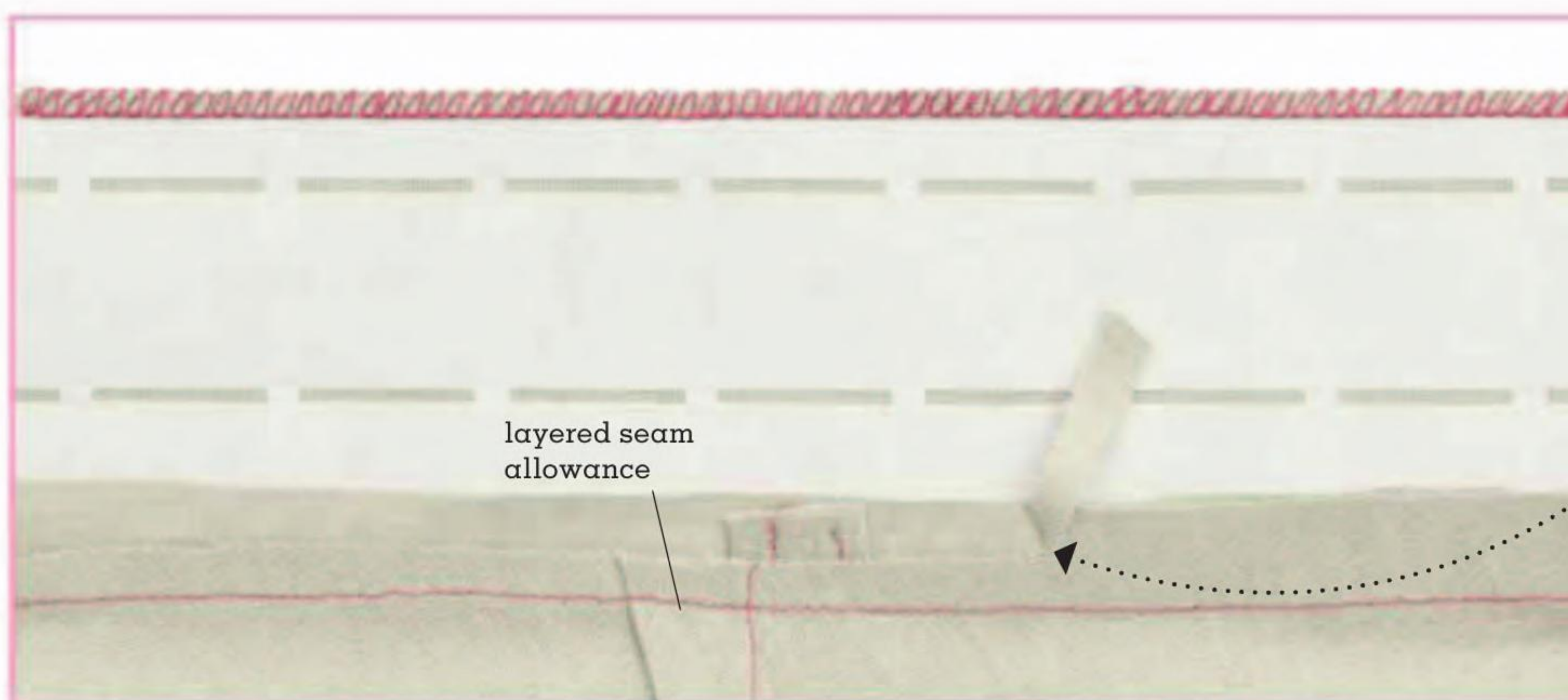
**14** Cut the belt loop strip into five pieces as indicated on the pattern. Pin, then stitch a belt loop to each tuck, to each back dart, and to the CB seam.







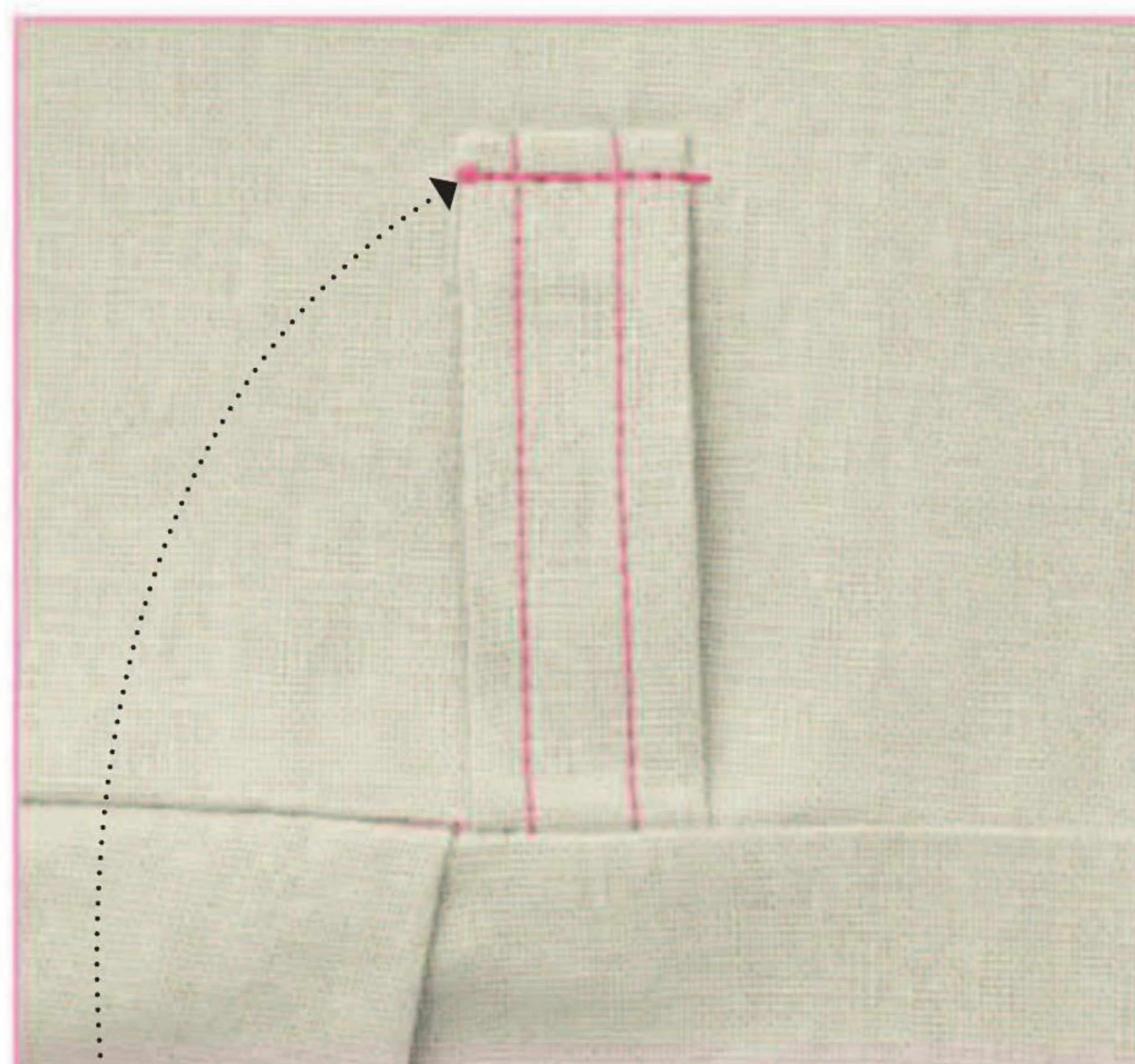
**15** Attach fusible interfacing (see p.47) to the waistband. Neaten one long edge using a 3-thread serger stitch or a small zigzag stitch.



**16** Attach the other edge of the waistband to the pants, RS to RS (see p.52), stitching over the ends of the belt loops. Layer the seam allowance by trimming the waistband side of the seam to half its width (see p.38). Press toward the waistband.



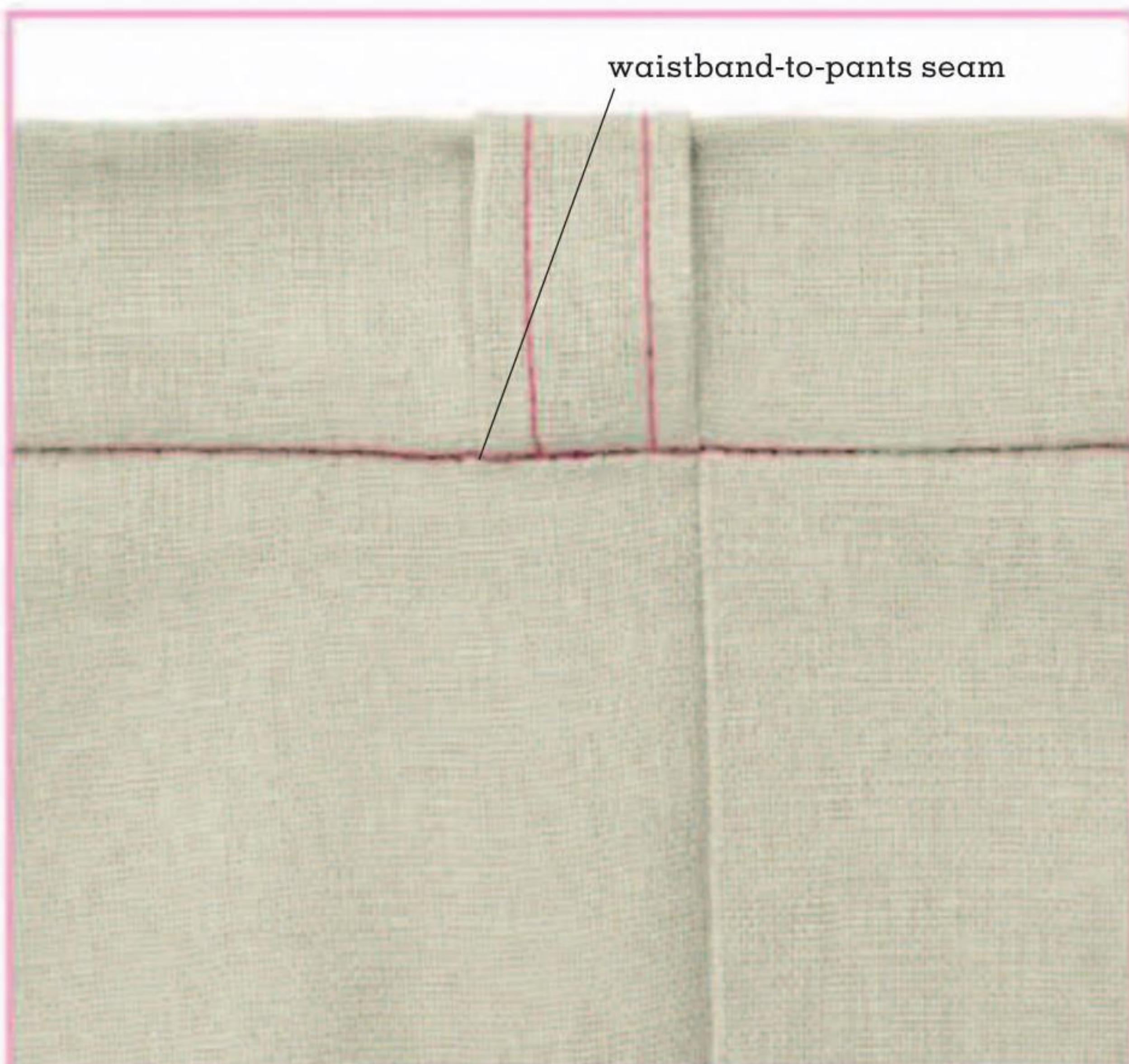
**17** Fold the waistband along the crease in the interfacing RS to RS. At the CF, stitch along the ends of the waistband.



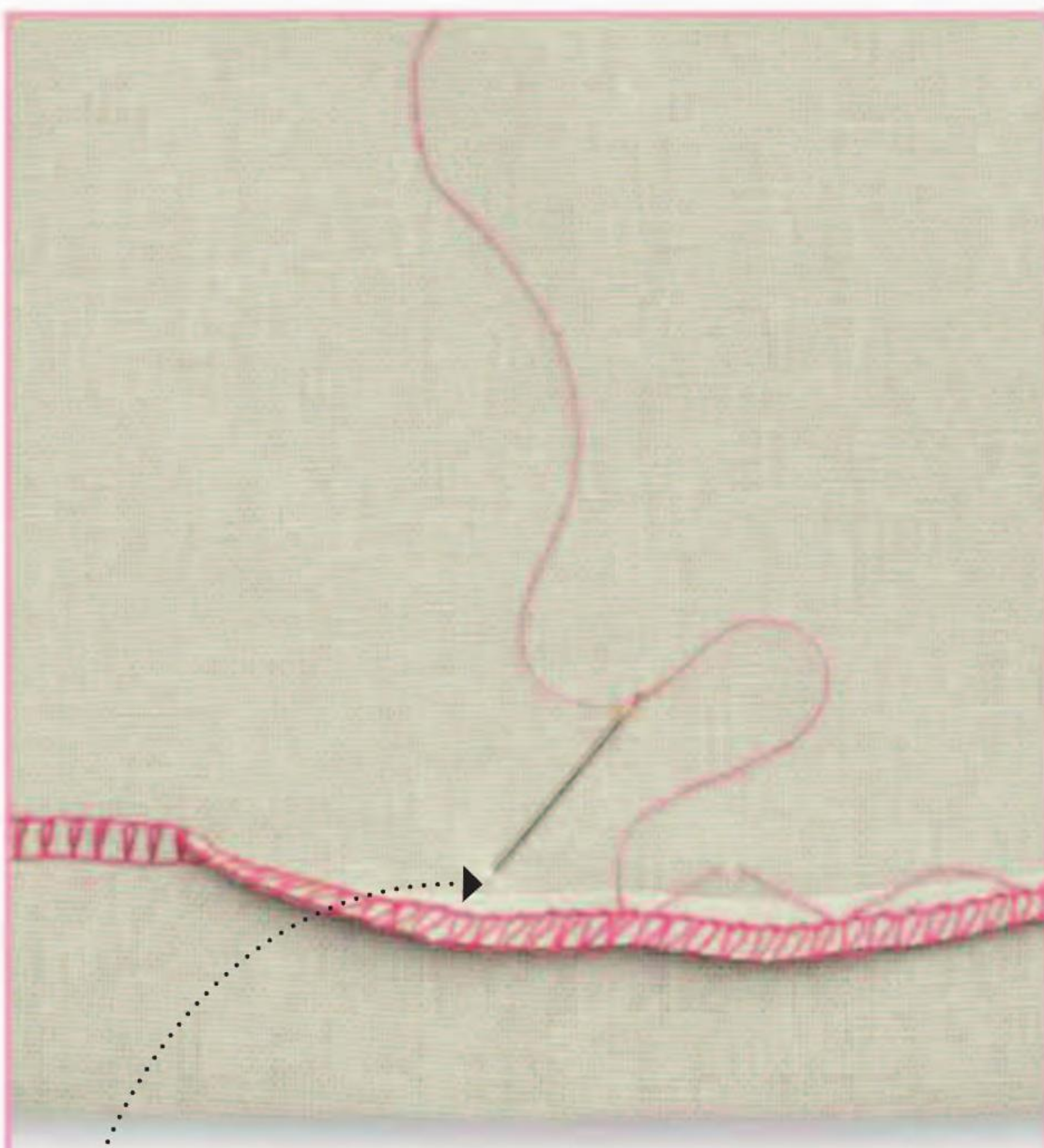
**18** Turn the waistband to the RS. Turn the raw edge of the free ends of the belt loops under and topstitch in place.







**19** Fold the waistband WS to WS. Pin the free edge of the waistband to the waistband-to-pants seam. Working from the RS of the pants, stitch in the ditch—the line produced by the waistband-to-pants seam—through all layers to secure the waistband in place.



**20** Neaten the hem edge by serging (see p.65). Turn up a 1½in (4cm) hem and hand stitch in place.



**21** Attach a hook and bar to the waistband (see p.73).





# Wide-leg shorts

Here the palazzo pants have been shortened and their front tucks widened to give more fullness. The result? A pair of shorts that are super-comfortable to wear. We made ours in cotton with a small polka-dot print, but almost any lightweight fabric would work for this summery style.



Chambray

Madras



**Cotton, linen, polyester,**  
chambray, and madras all work  
well for these shorts.

## BEFORE YOU START

### YOU WILL NEED

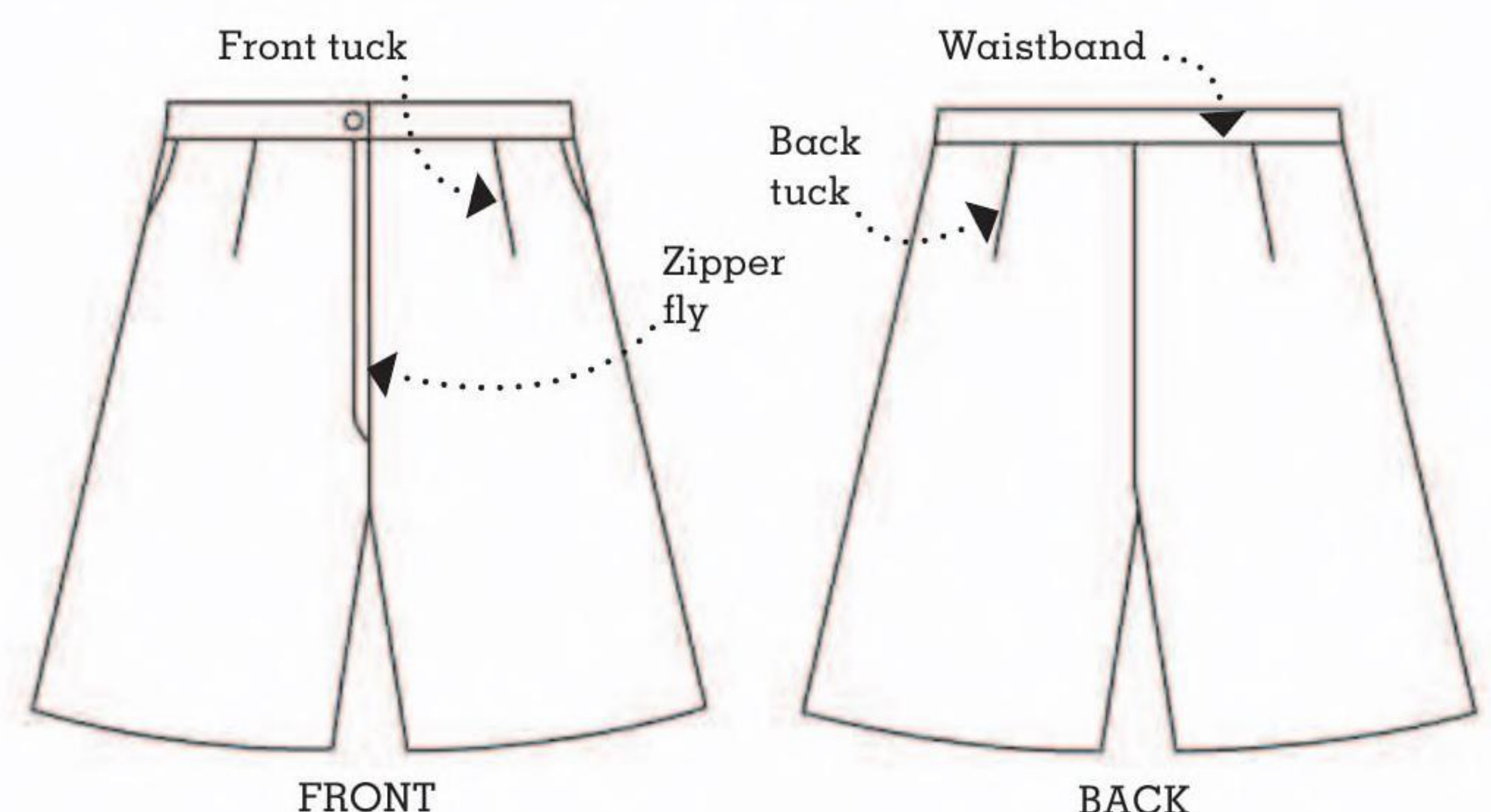
- 1½yd (1.2m) x 60in (150cm) fabric
- ½yd (30cm) x 60in (150cm) lining fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 1¼yd (1m) fusible waistband interfacing
- 7in (18cm) pant zipper
- 1 button

### PREPARING THE PATTERN

- These shorts are made using Pants Pattern Two (see pp.194–197)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size.

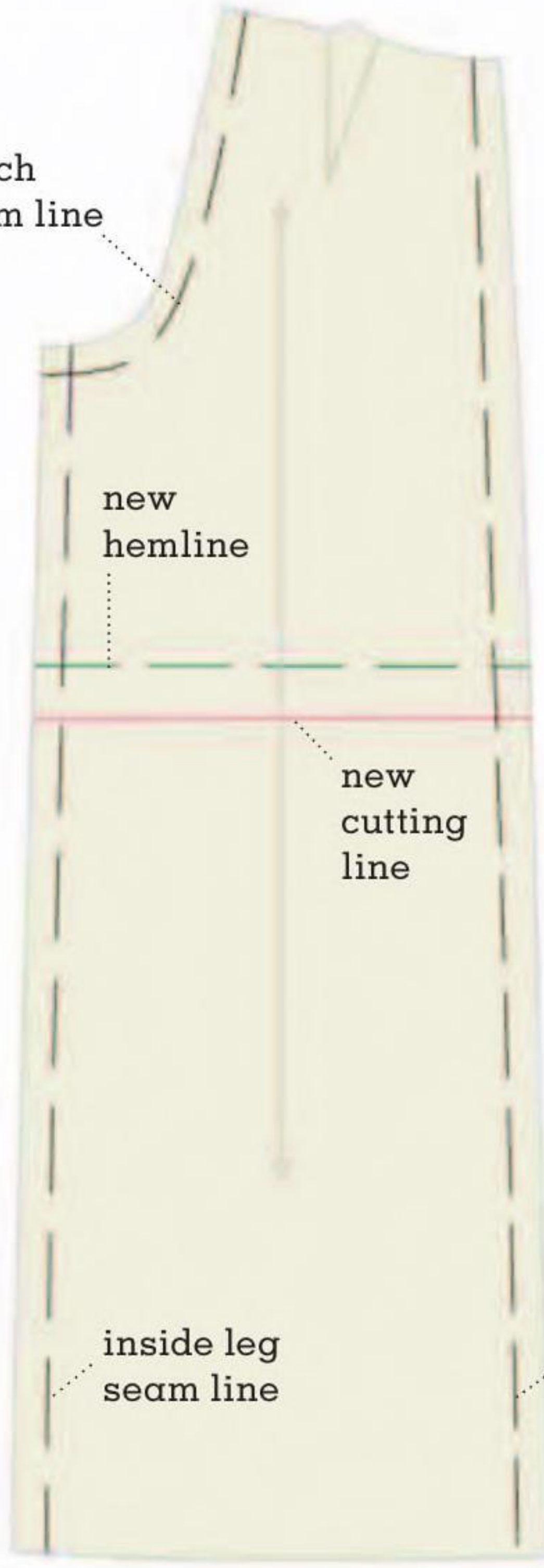
## GARMENT CONSTRUCTION

The wide-leg shorts have a fly-front zipper opening and a fitted waistband. The pants feature in-seam pockets. There are generous front and back tucks at the waist for comfort.





HOW TO MAKE THE WIDE-LEG SHORTS



crotch seam line

new hemline

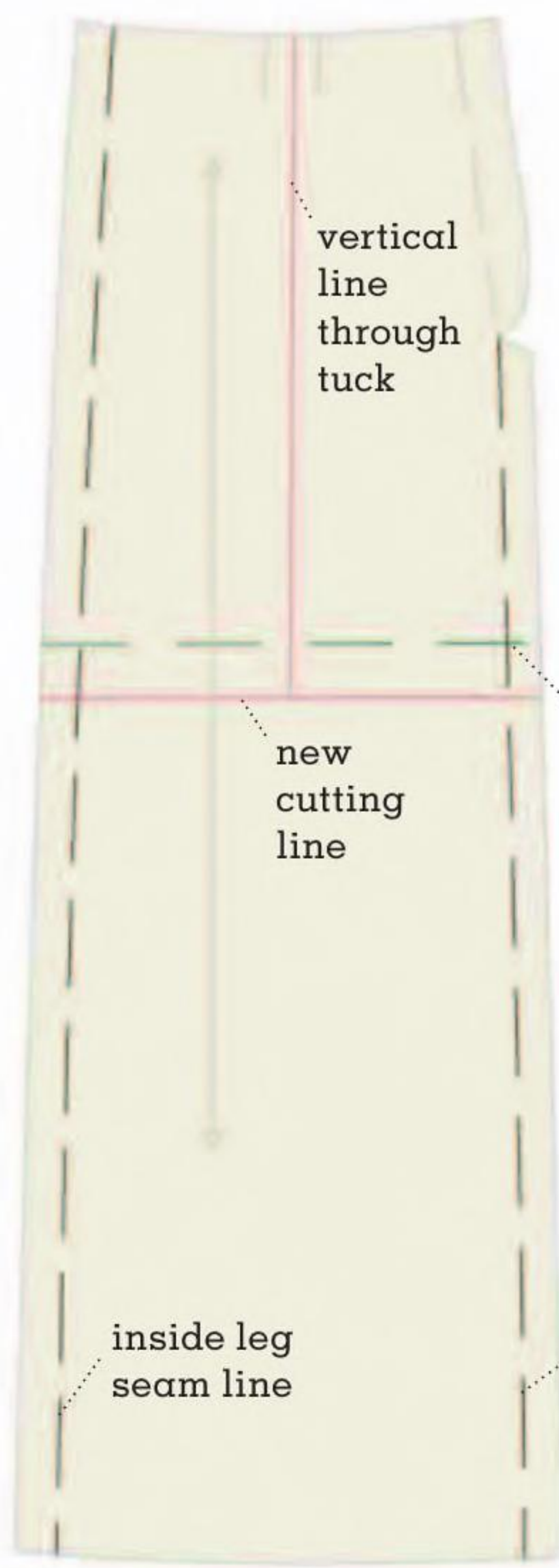
new cutting line

inside leg seam line

outside leg seam line

**1** Copy the pants back pattern and mark the seam lines. Mark a point 8½in (21cm) below the crotch seam line on the inside leg seam. Draw a horizontal line across the leg from this point to make a new hemline, keeping it at 90 degrees to the grain line.

**2** Measure a 1½in (4cm) seam allowance from this line and mark a new cutting line.



vertical line through tuck

new cutting line

new hemline

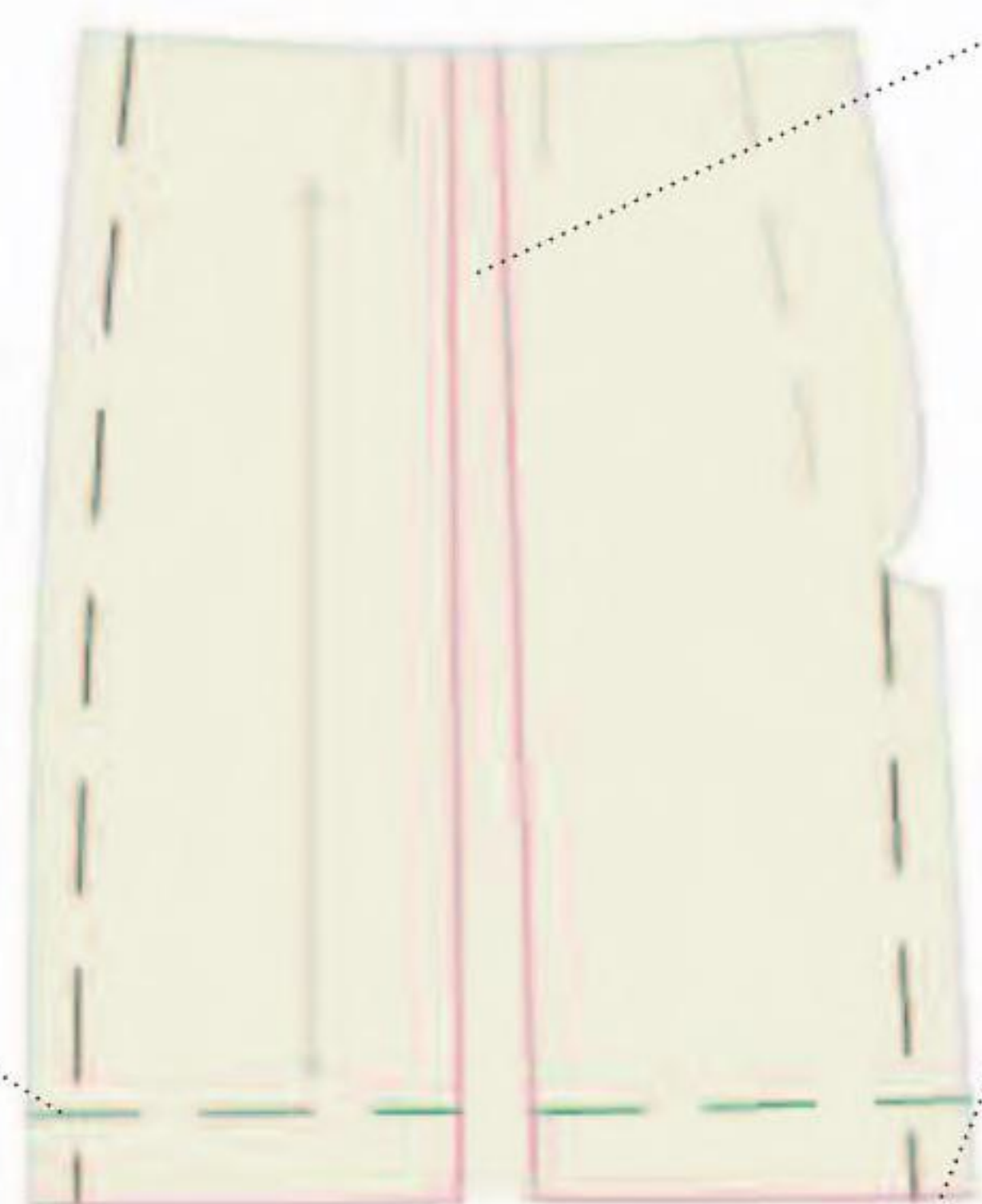
inside leg seam line

outside leg seam line

**3** Copy the pants front pattern and repeat step 1. Make sure the side seams are the same length.

**4** On the pants front pattern, draw a vertical line through the center of the tuck to the new hemline.

**5** Cut through the vertical line, place paper underneath, and spread the cut pattern pieces apart by ¾in (2cm) at the waist and 1¼in (3cm) at the hem to make the shorts fuller at the front. Tape the pattern pieces to the paper. (For sizes over a size 10 or for fuller thighs, you may need to increase this measurement by 50 percent.)




paper taped underneath pattern

new hemline

new cutting line

**6** Cut out and make the shorts as for the Classic palazzo pants, steps 1–18. You can add belt loops if you wish.



**7** Machine a ¾in (2cm) double-turn hem (see p.66). Press.

**8** Make a buttonhole (see p.72) on the waistband overlap and attach a corresponding button (see p.71) to the underlap.





## Top pattern one

# Classic shell top

The ultimate in simplicity, this style of top is known as a shell top, since it fits the upper body like a shell fits an oyster. The center-back zipper helps ensure a smooth line for a top that is easy office wear, whether under a jacket or on its own. It will comfortably tuck into a skirt or pants, or can be worn untucked. Choose the pattern by your bust measurement and, if necessary, widen at the hip.



## BEFORE YOU START

### YOU WILL NEED

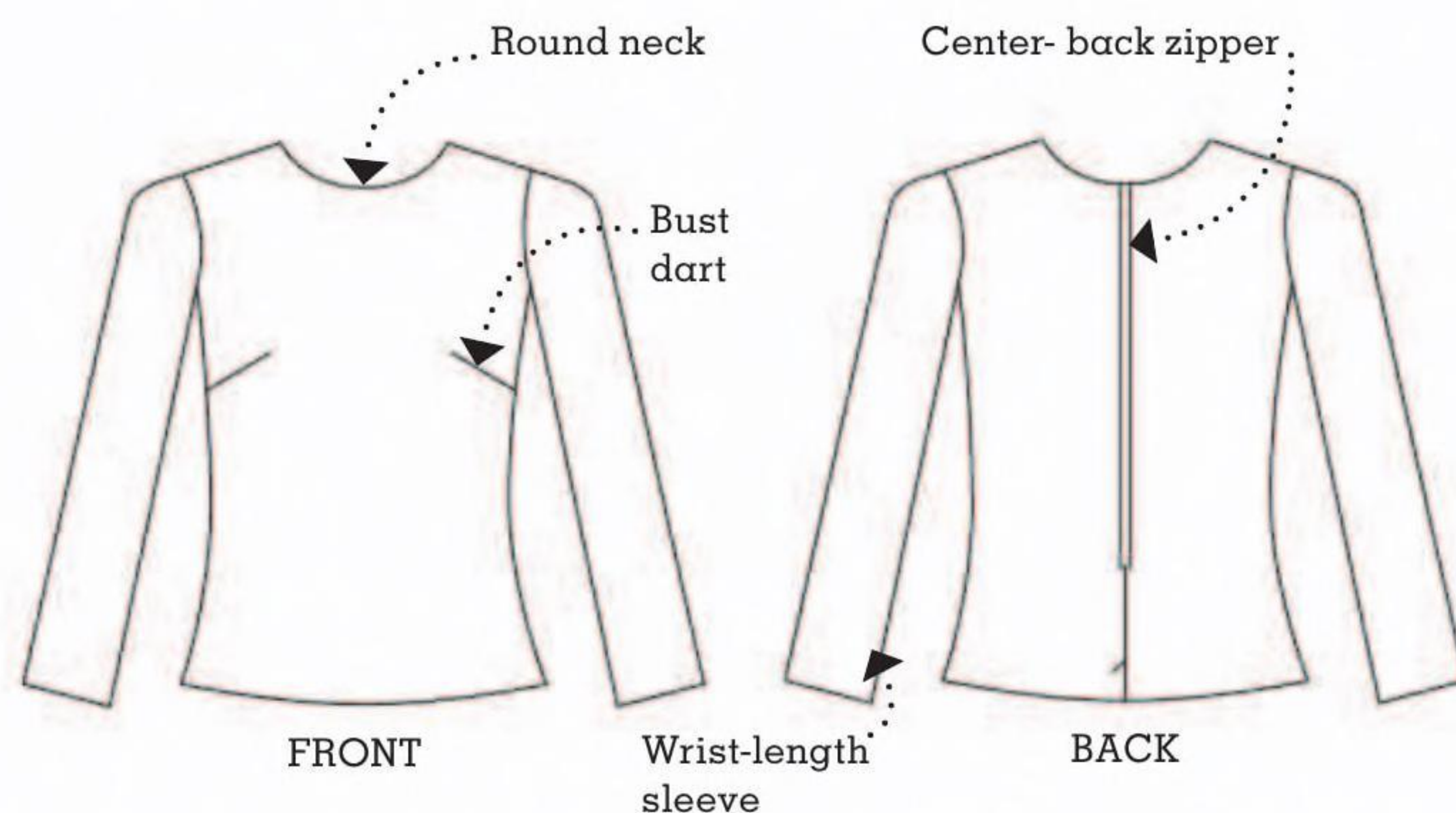
- 2yd (1.75m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- $\frac{3}{4}$ yd (50cm) lightweight fusible interfacing
- 16in (41cm) zipper

### PREPARING THE PATTERN

- This top is made using Top Pattern One (see pp.198–200)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

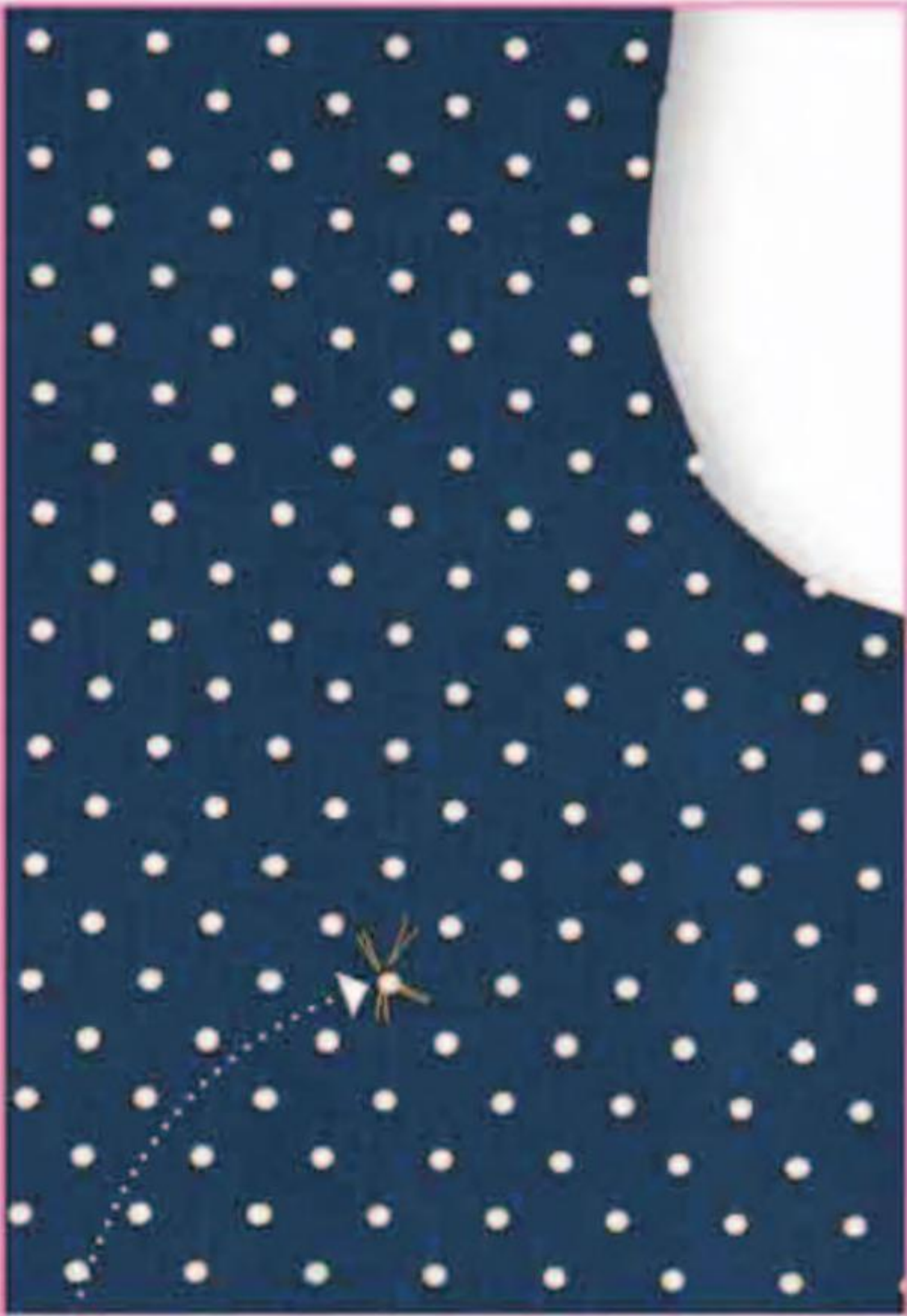
## GARMENT CONSTRUCTION

The top is shaped with bust darts and has a round neckline finished with a facing. It has wrist-length, set-in sleeves that should sit comfortably at the end of the shoulder. There is a CB (center-back) zipper for ease of wear.

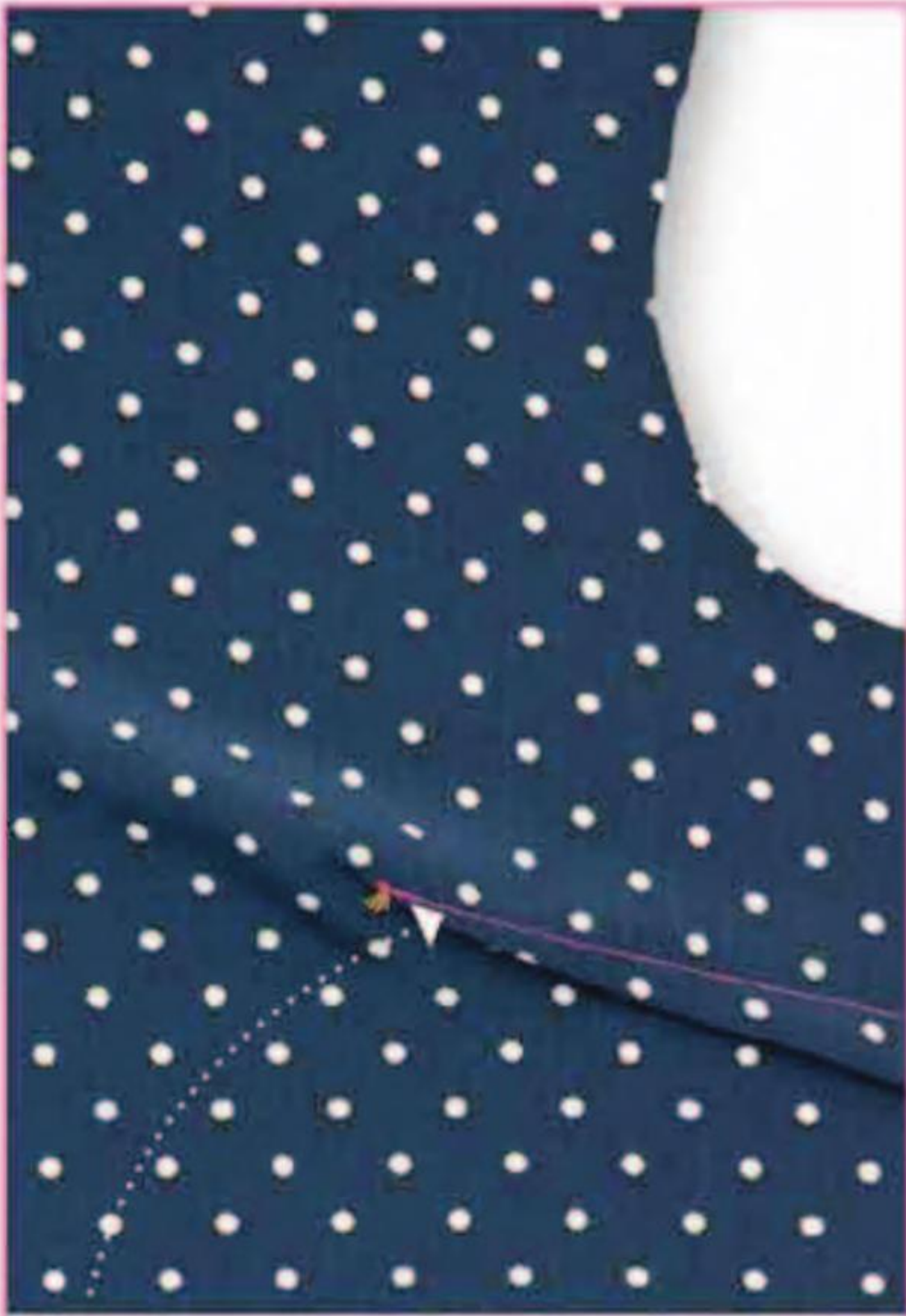




HOW TO MAKE THE CLASSIC SHELL TOP



**1** Cut out the fabric and mark the darts using tailor's tacks (see p.27).



**2** Make the darts in the front (see pp.40–41) and press toward the waist.



**3** Neaten the CB (center back) seam, using either a 3-thread serger stitch or a small zigzag stitch (see p.34).



**4** Insert a 16in (40cm) zipper of your choice in the CB (see pp.67–68). Stitch the remainder of the CB seam.



**5** Join the front to the back at the shoulder and side seams, RS (right side) to RS. Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch.







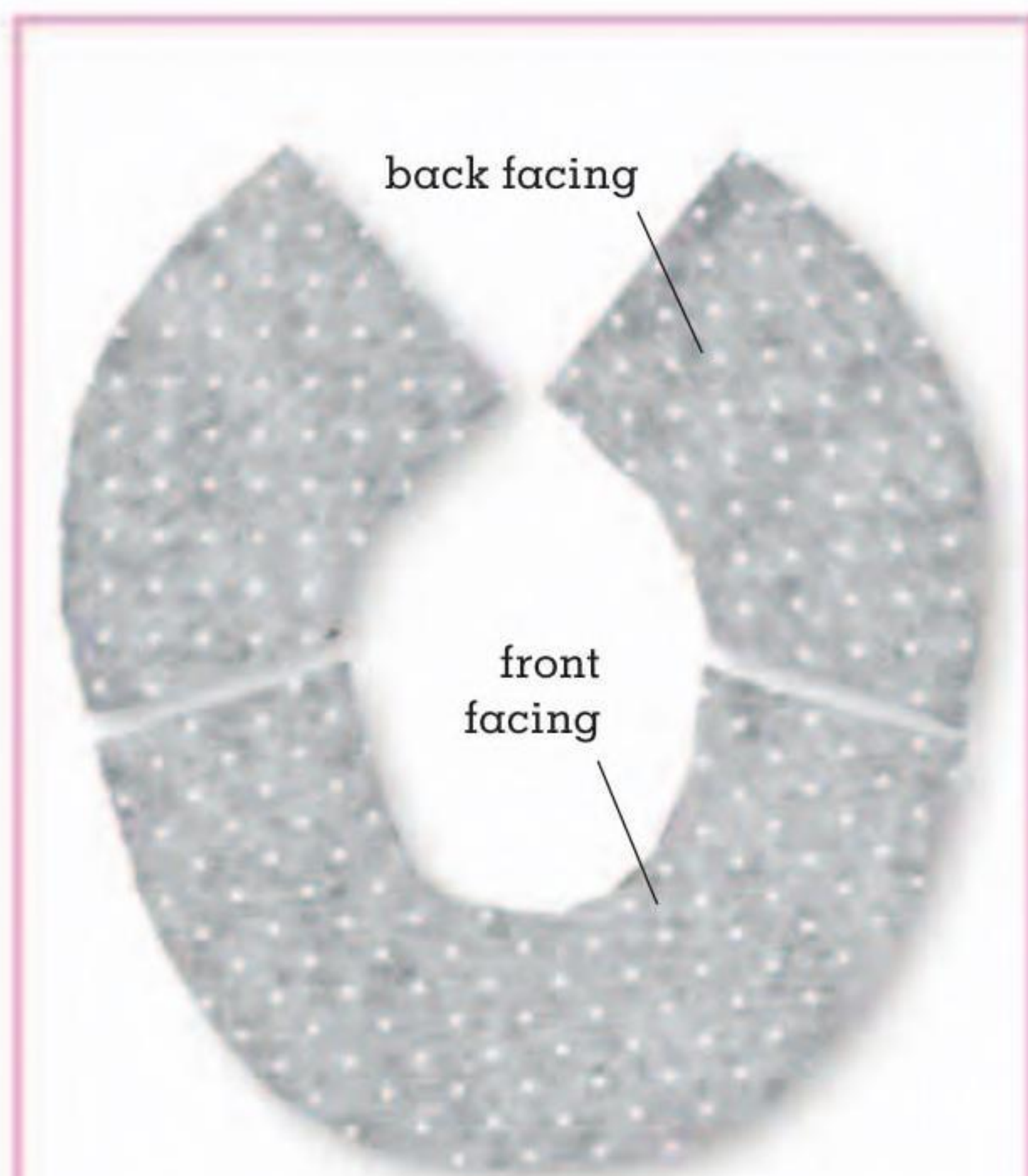
**6** Neaten the lower edge of both sleeves using either a 3-thread serger stitch or a small zigzag stitch.



**7** Machine the sleeve seam. Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch. Using the longest stitch available, machine two rows of ease stitches through the sleeve head (see p.54).



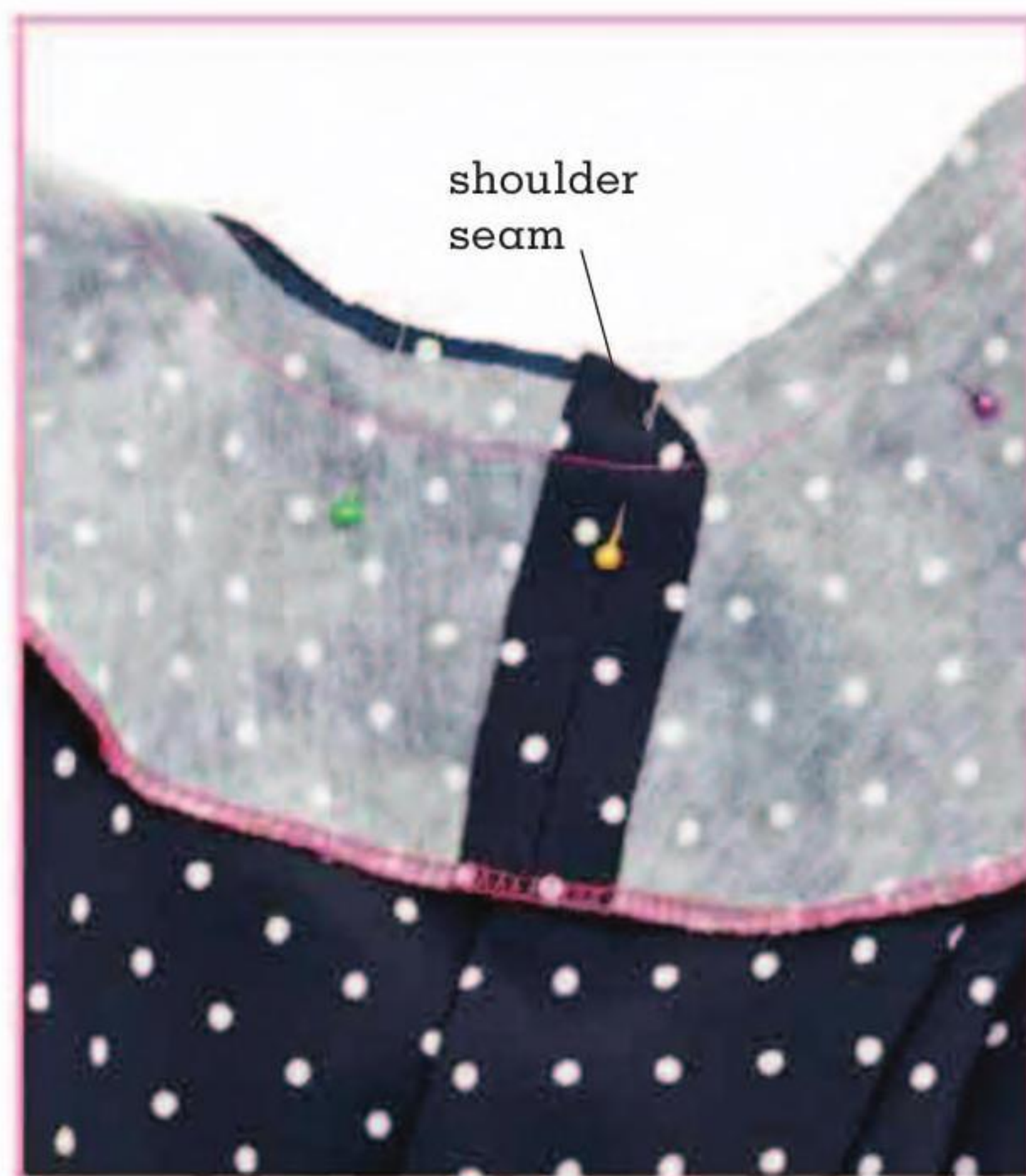
**8** Fit the sleeve into the armhole, RS (right side) to RS, remembering to pin and stitch from the sleeve side (see pp.54-55). Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch.



**9** Attach lightweight fusible interfacing to the neck facing pieces (see p.47).



**10** Join the facings at the shoulder seams and press the seams open (see p.48). Neaten the lower edge (see p.49).



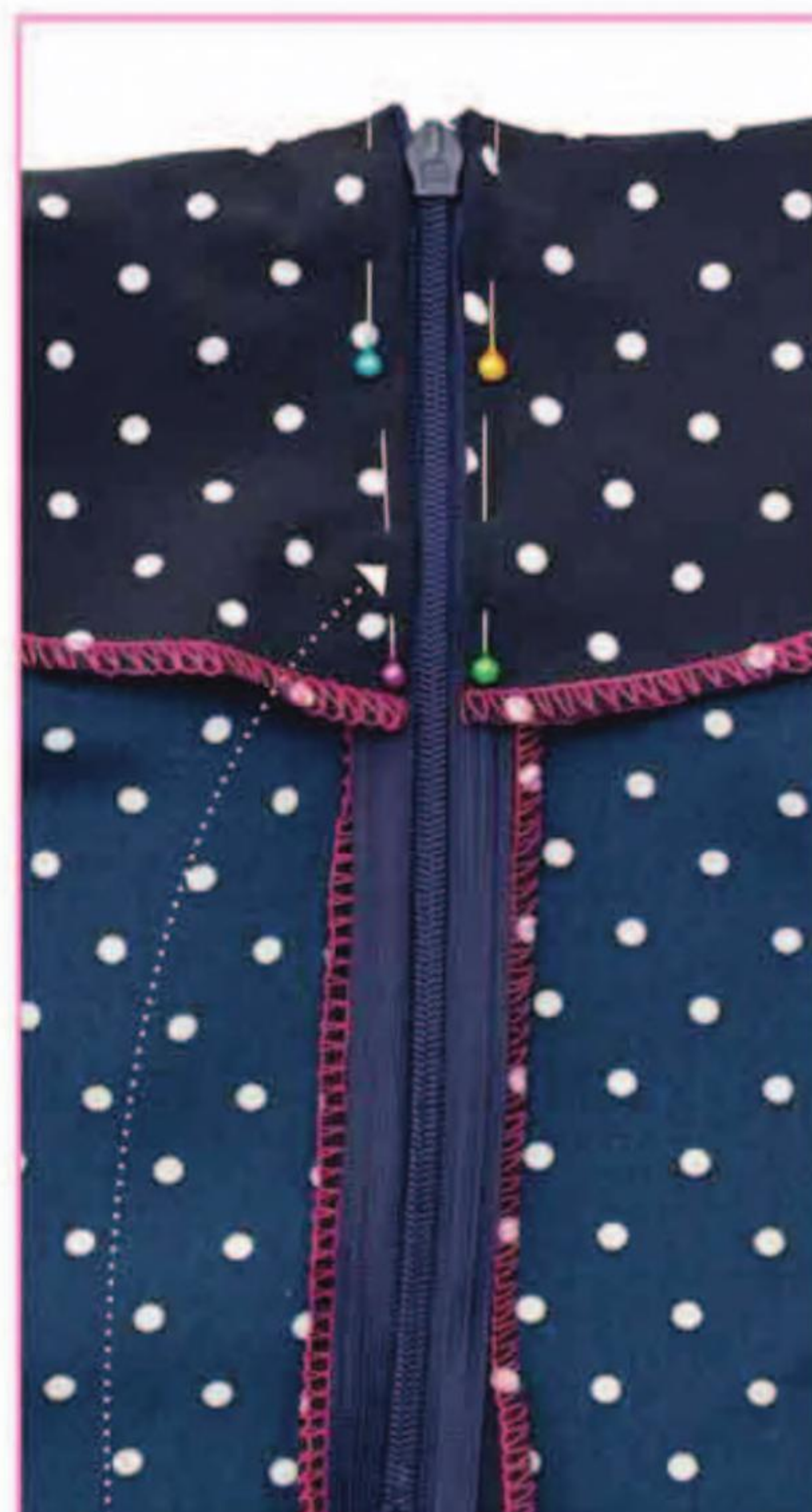
**11** Place the facings to the neck edge of the top RS to RS, matching the shoulder seams. Pin and machine stitch.







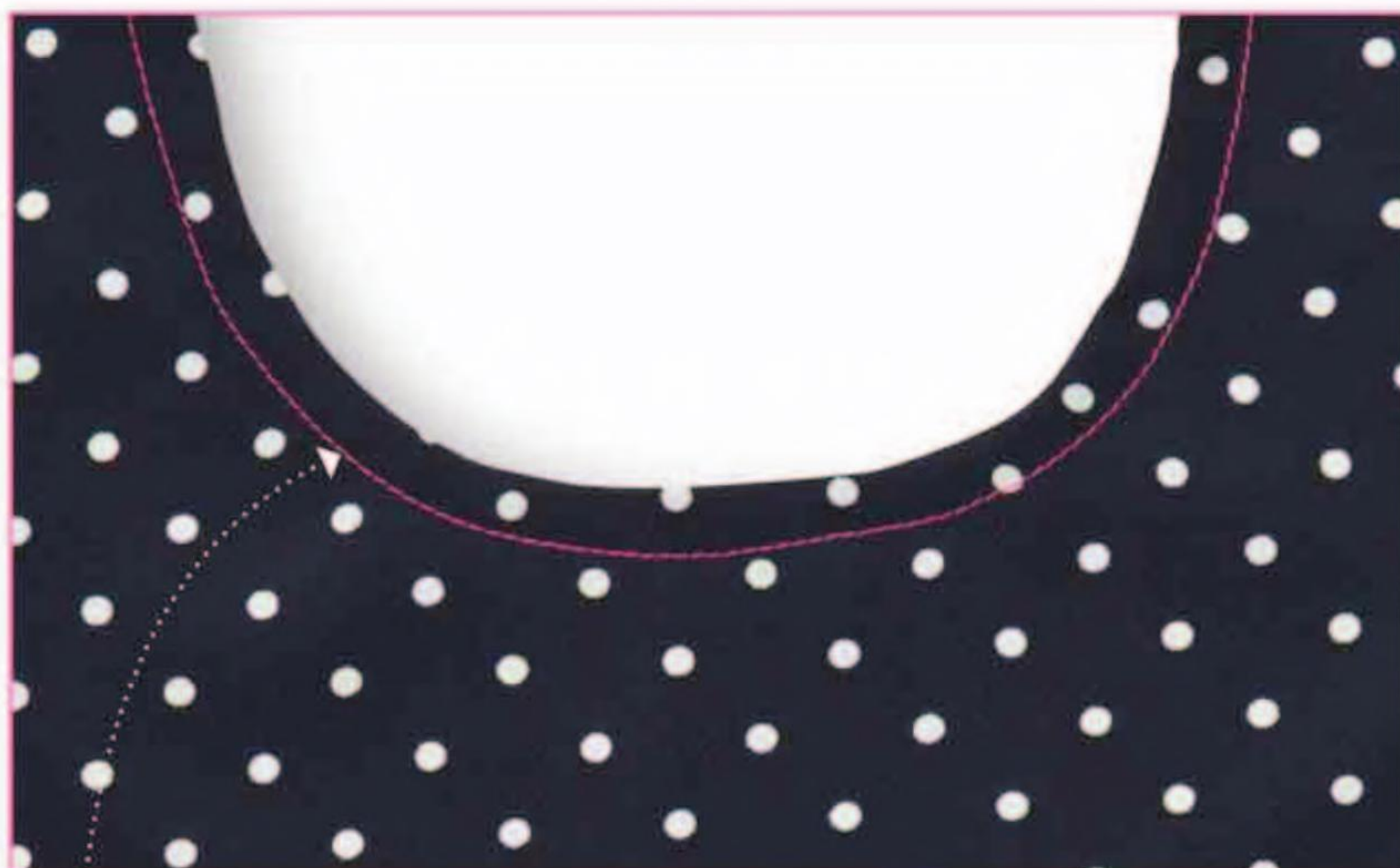
**12** Layer the seam allowance by trimming the facing side of the seam to half its width. Clip the seam allowance to reduce bulk (see p.38).



**14** At the CB, fold the edge of the facing in to meet the zipper tape. Pin and hand stitch in place.



**15** Neaten the lower edge of the top. Pin up 1½in (4cm) on the top and 1¼in (3cm) on the sleeves. Press and machine stitch in place.



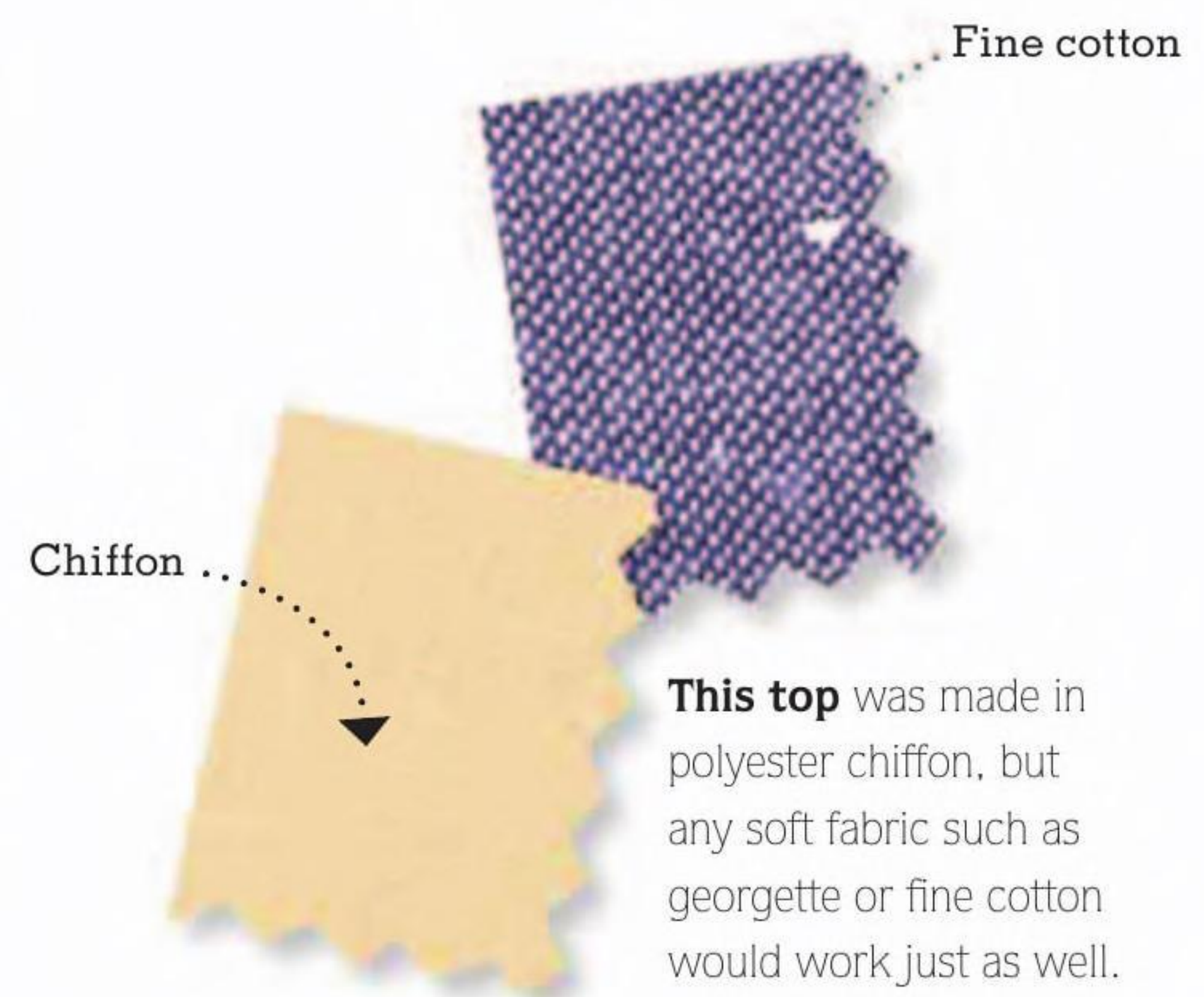
**16** Topstitch around the neck (see p.39), using stitch length 3.5.





# Tie-neck top

The shell top has now become a top with a slightly lower neckline, a tie neck, and a gathered sleeve. The back no longer features a zipper but is cut in one piece. This neckline flatters the face and is easy to wear with a skirt, pants, or jeans.



## BEFORE YOU START

### YOU WILL NEED

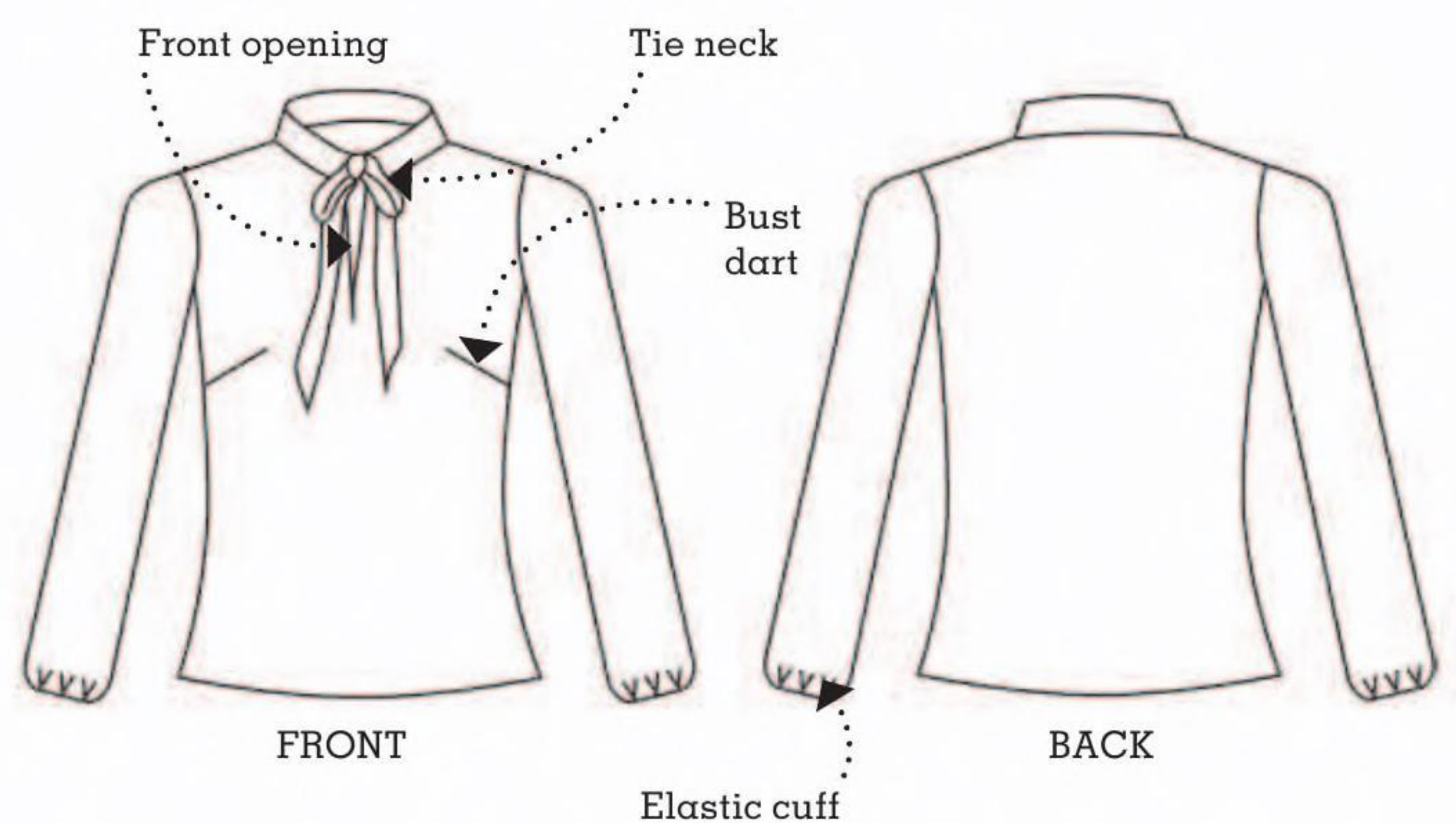
- 2½yd (2m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- ¾yd (50cm) x ¾in (2cm) wide elastic

### PREPARING THE PATTERN

- This top is made using Top Pattern One (see pp.198–200)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

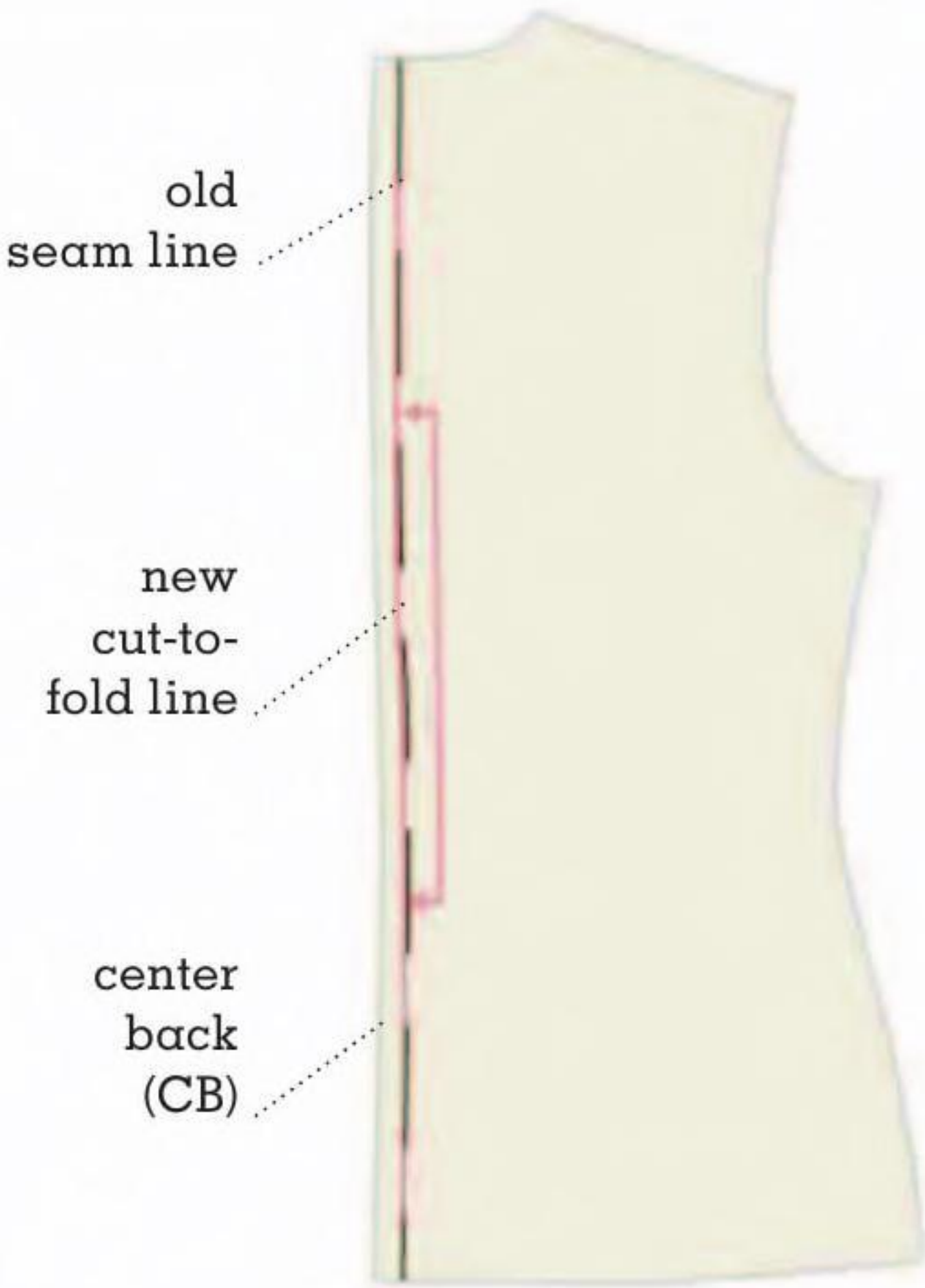
## GARMENT CONSTRUCTION

This blouse has bust darts, a self-bound neck opening, a tie neck, and sleeves that are elastic to fit the wrist.

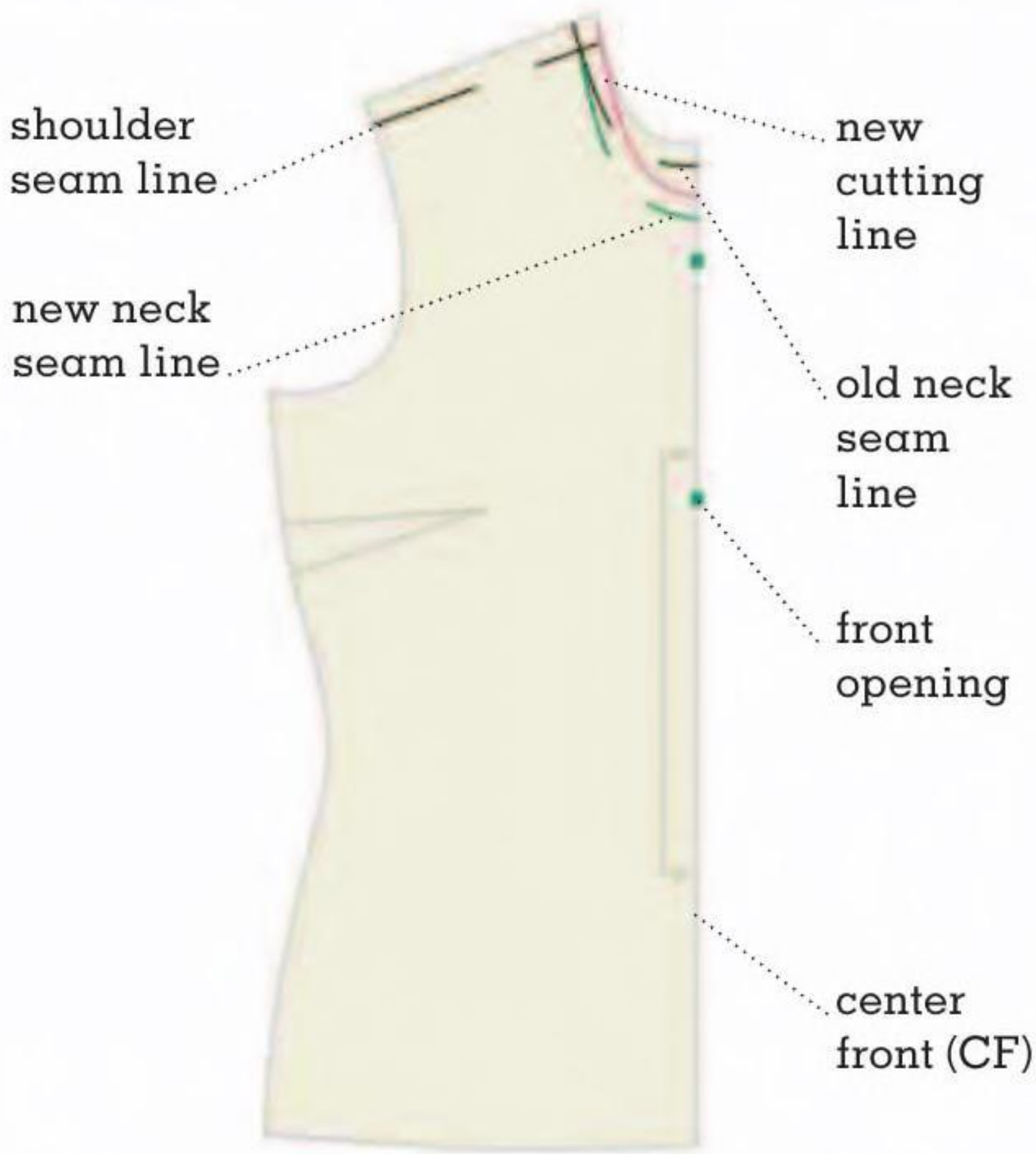




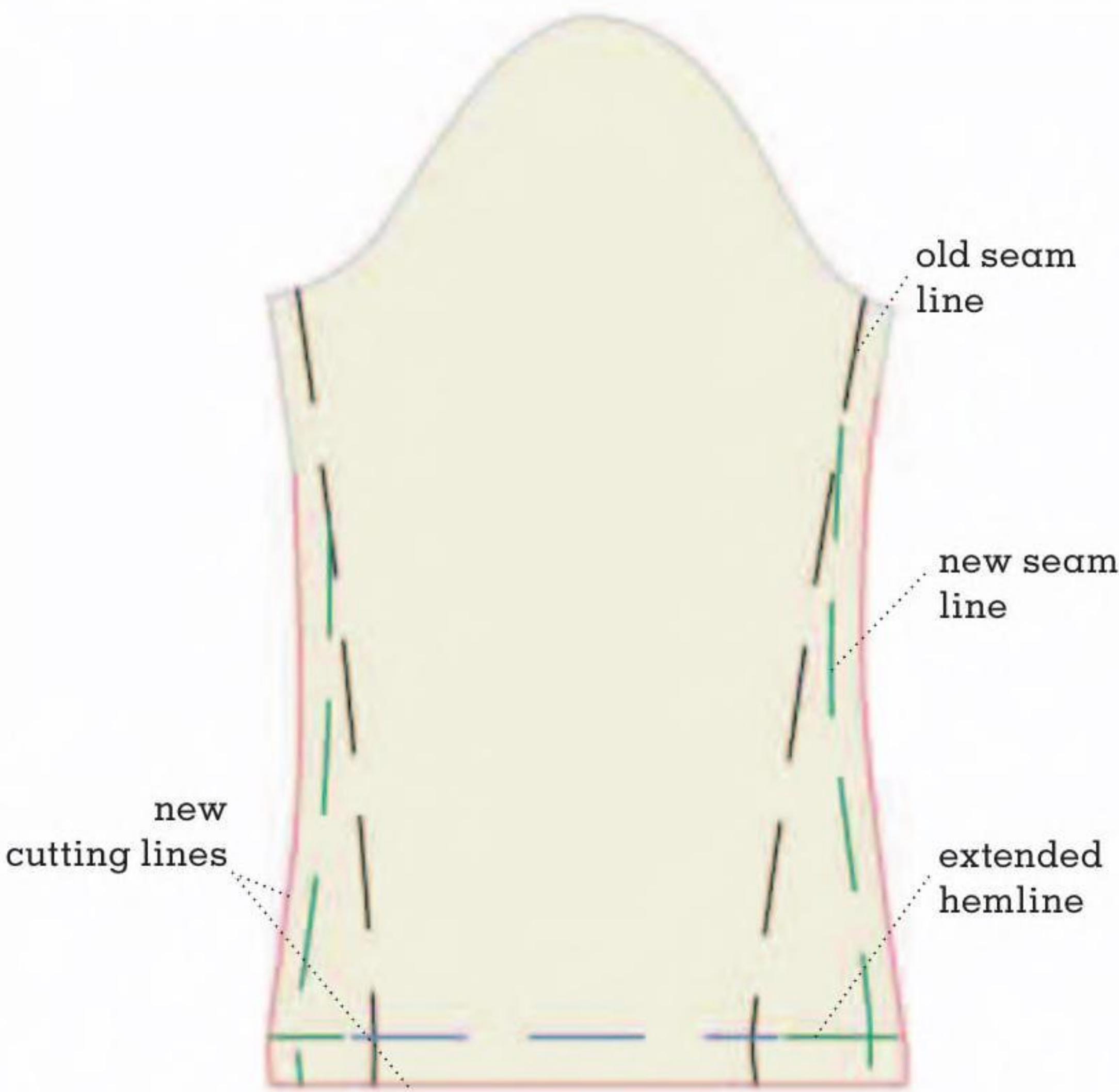
HOW TO MAKE THE TIE-NECK TOP



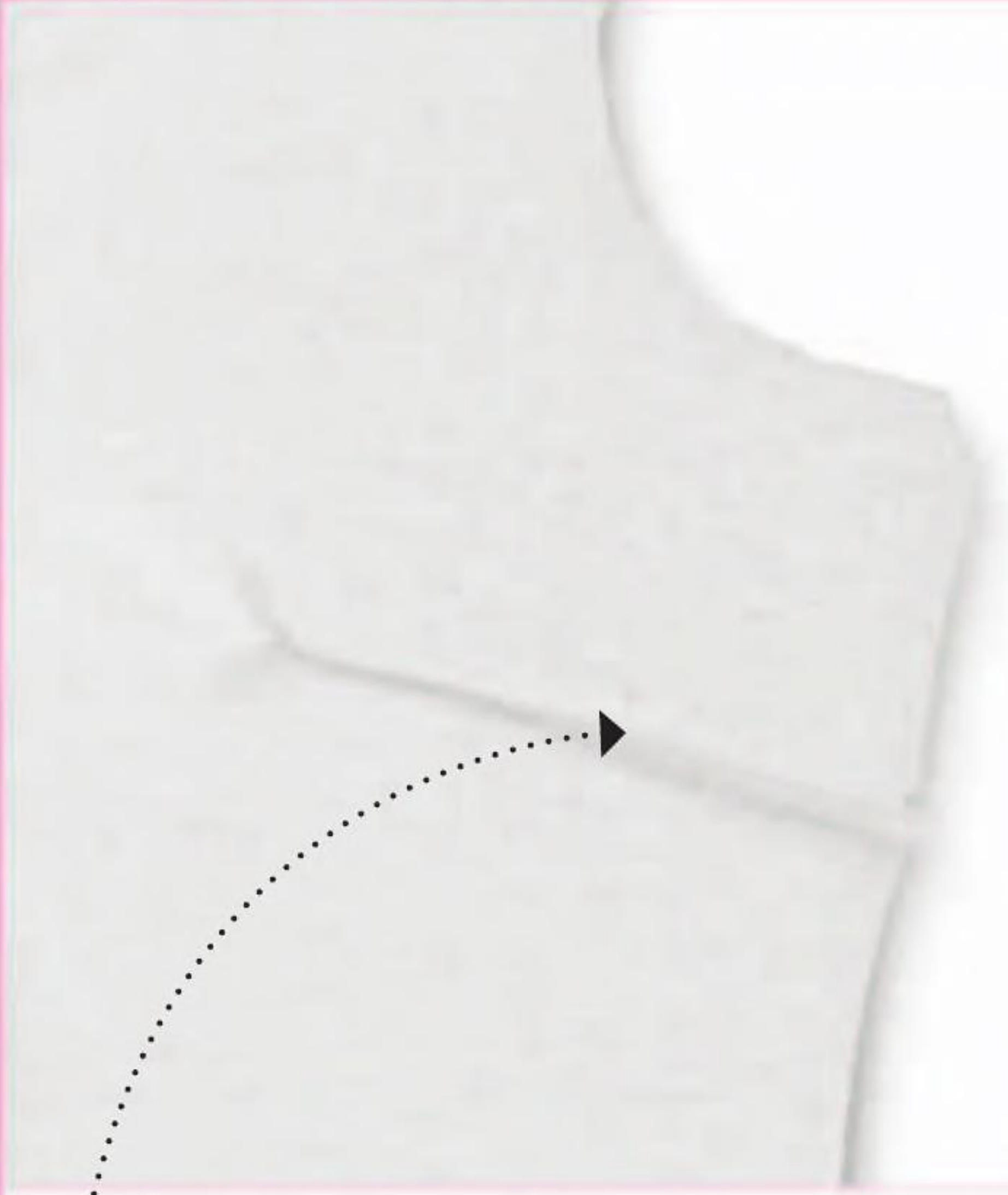
**1** To cut the back as one piece, copy the pattern back and mark the CB (center back) seam line. Put a ruler along the seam line and rule a new straight line in its place. This line will be placed to a fold for cutting.



**2** Copy the pattern front and mark the seam lines. Mark a point on the CF (center front)  $1\frac{3}{8}$ in (3.5cm) below the neck seam line. From here, draw a new neck seam line to the point where the neck and shoulder seam lines meet. Measure a  $\frac{5}{8}$ in (1.5cm) seam allowance from the new neck seam line and mark a new cutting line. On the CF, mark a point  $6\frac{3}{8}$ in (16cm) below the new neck seam line.



**3** To widen the sleeve, copy the sleeve pattern and mark the seam lines. Extend the hemline by  $2\frac{3}{8}$ in (6cm) on each side. Draw a slightly curving line from these two points to join them to the sleeve seam lines in the upper arm area. Draw new cutting lines  $\frac{5}{8}$ in (1.5cm) below the new hemline and at either side of the new sleeve seam lines.



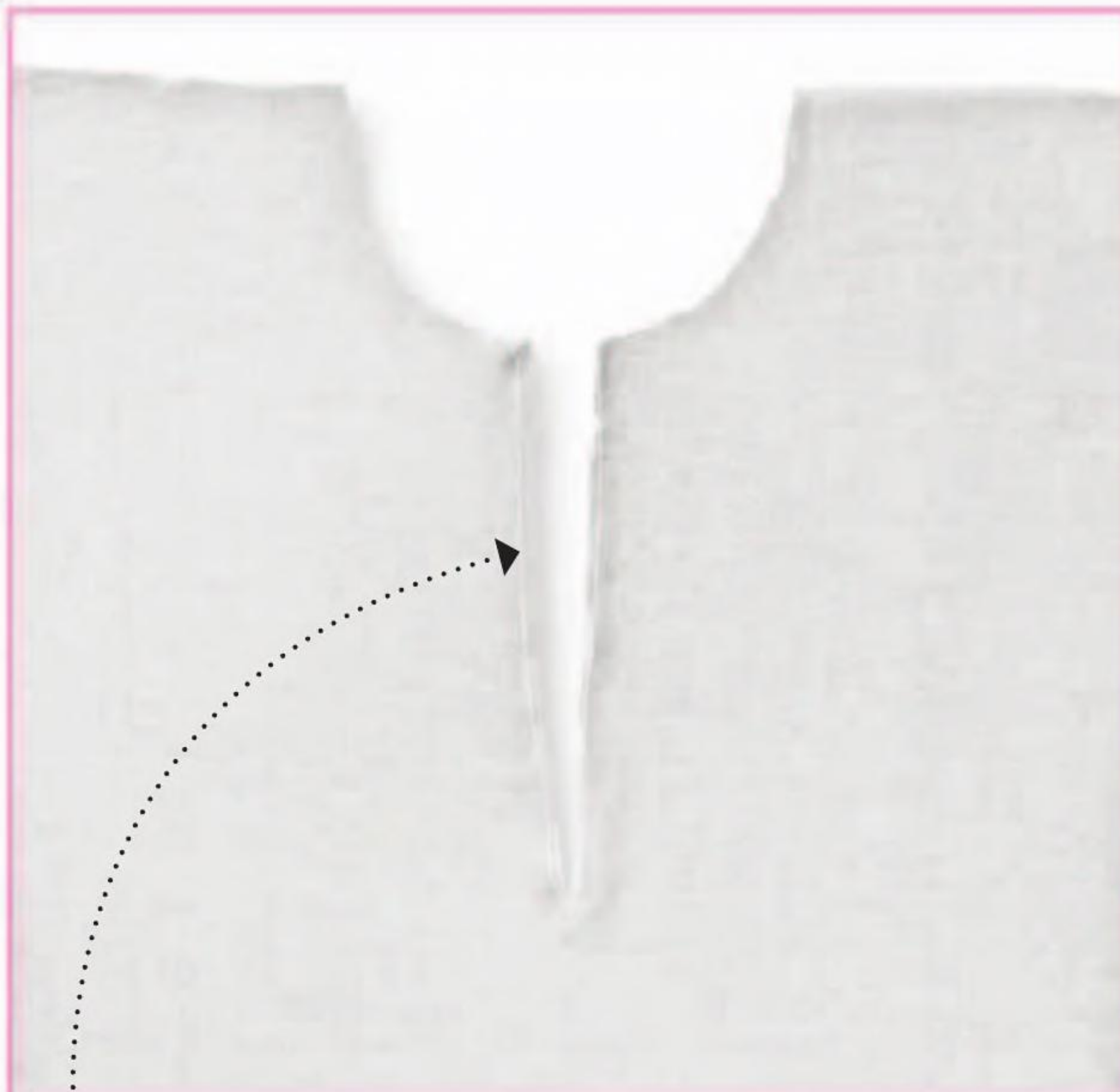
**4** Cut out the fabric using the new pattern pieces. Mark the darts using tailor's tacks (see p.27). Make the darts (see pp.40–41) and press toward the waist.







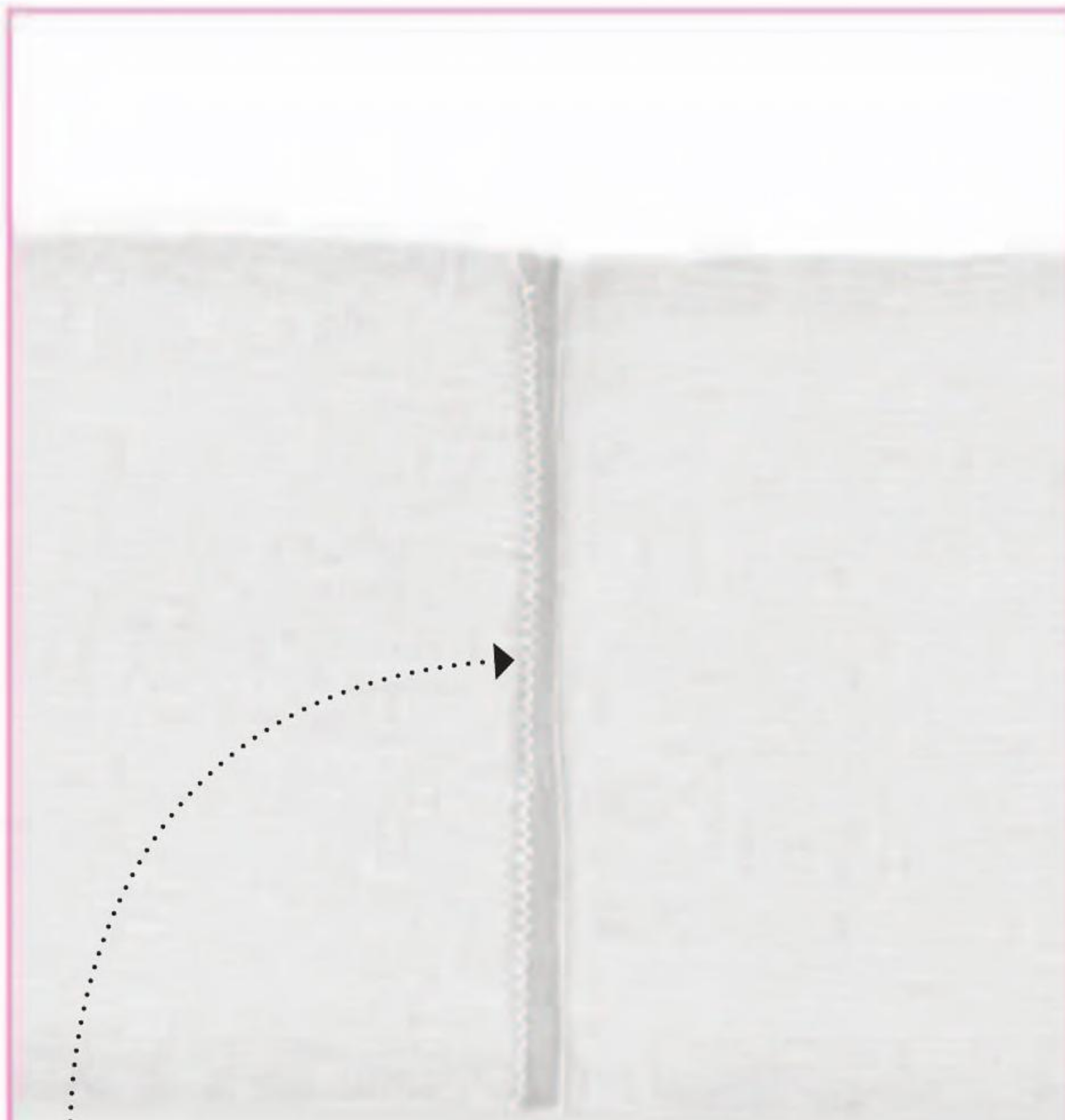
**5** Make up as for the Classic Shell Top steps 5–8, using the seam for sheer fabrics method (see p.36).



**6** Slash the CF of the blouse front to the point marked. Cut a piece of bias fabric 1½in (4cm) wide (see p.49).



**7** Use the bias fabric to bind the slashed opening (see p.58–59).



**8** To make the necktie, cut two strips of fabric 5in x 39in (12cm x 100cm) on the straight grain. Join them together at the short end, RS (right side) to RS. Press the seam to one side.







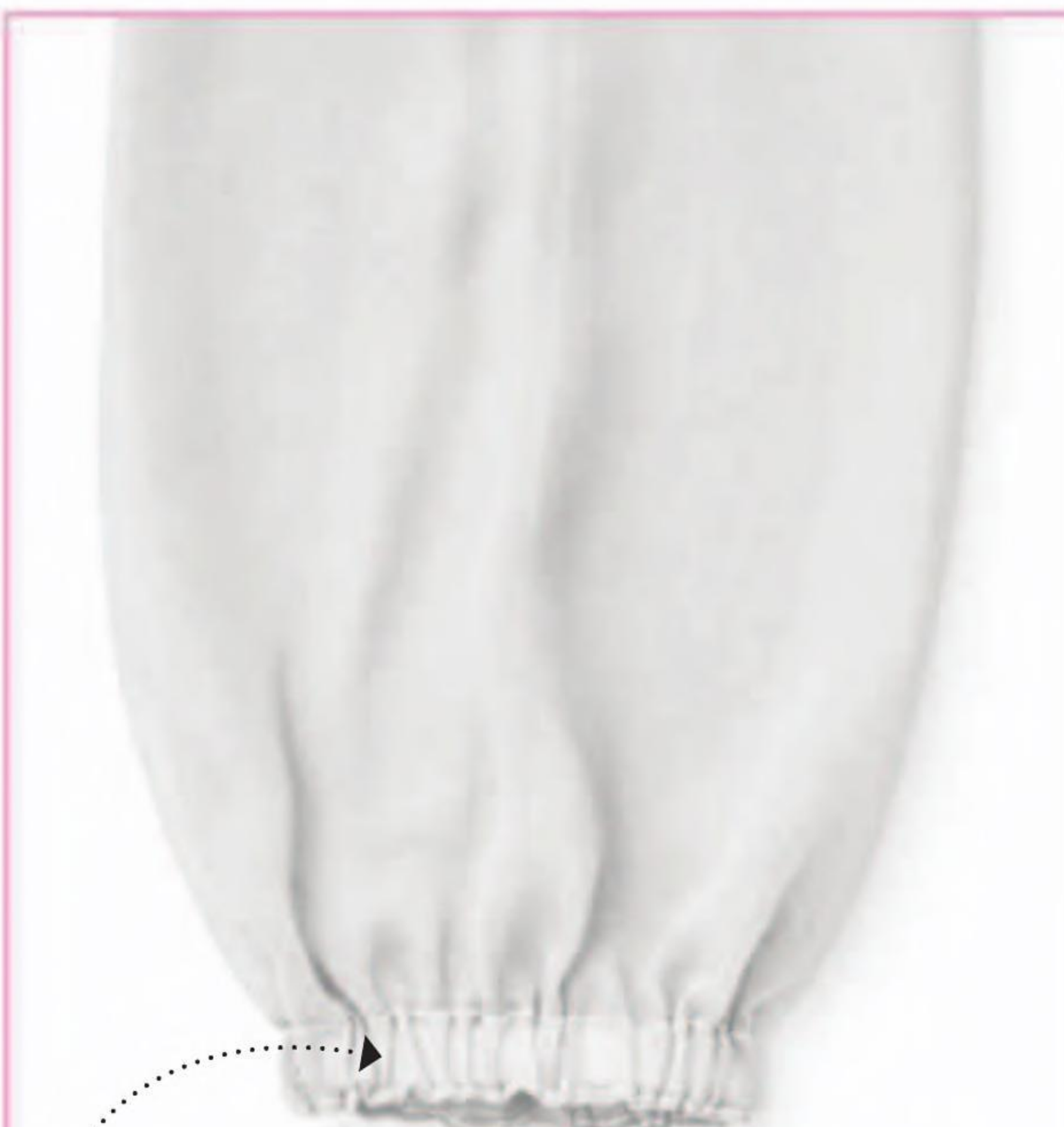
**9** Place the seam in the necktie at the CB of the blouse, RS to RS. Machine stitch around the neck edge. Clip the seam allowance and press toward the necktie.



**10** Fold the necktie, RS to RS. Starting at the slash in the neck, stitch the sides of the tie together, pivoting at the corners (see p.37). Clip the corners.



**11** Turn the tie to the RS. Fold the raw edge of the necktie under along the neck edge. Pin and hand stitch in place.



**12** Machine stitch a 1¼in (3cm) double-turn hem (see p.57) in the ends of the sleeve. Press. Insert elastic to fit the wrist (see p.57).

**13** Complete as for the Classic Shell Top step 15.





# Classic princess-line blouse

This stylish blouse is very versatile. It will look efficient at the office in a solid-colored fabric or a stripe, or is perfect for a country weekend in a cotton check. The princess lines at the front have a slimming effect that many women will appreciate. Choose the pattern by your bust measurement; you should also check your neck measurement to make sure the blouse is comfortable. Making this blouse will teach you some advanced sewing techniques, such as how to apply a yoke, collar, and cuffs.



## BEFORE YOU START

### YOU WILL NEED

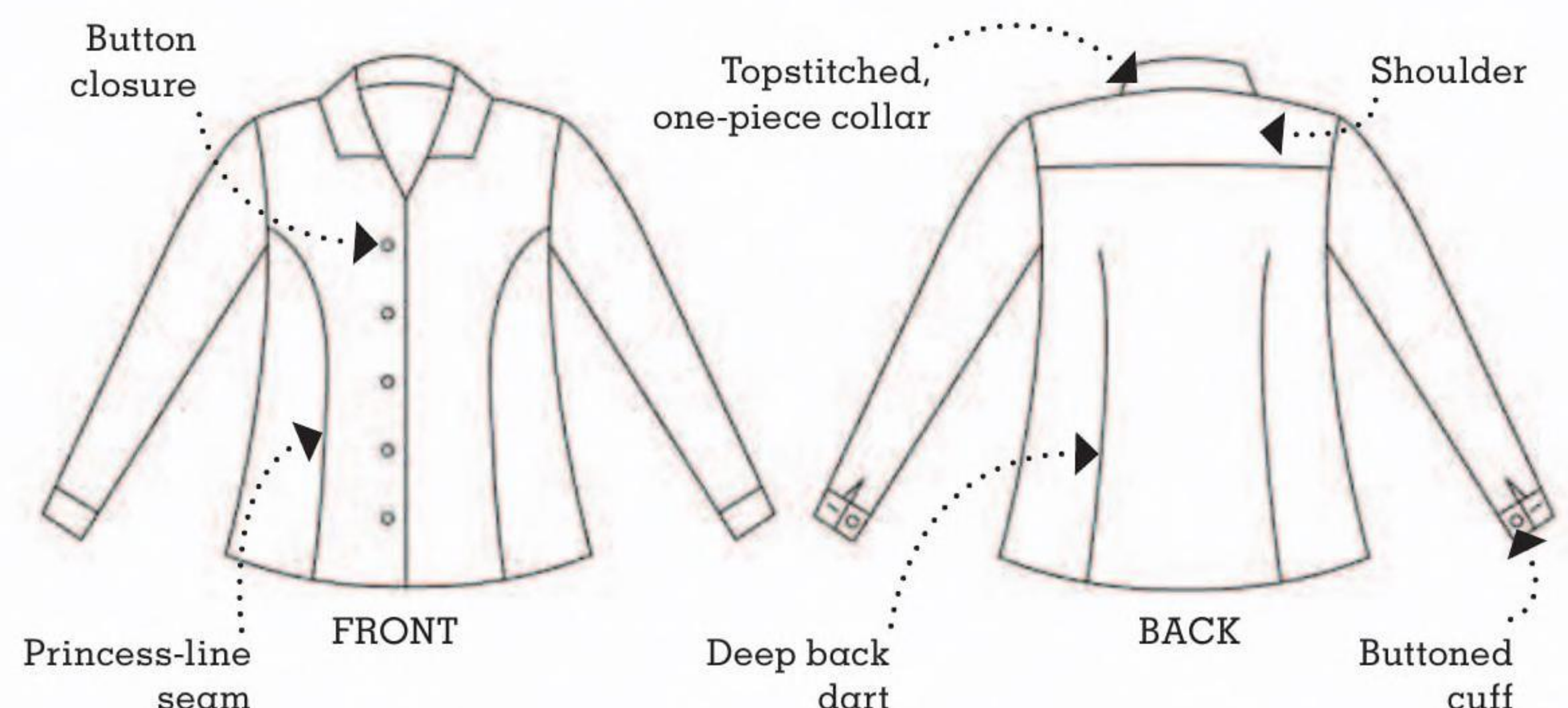
- 3yd (2.4m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 1yd (75cm) lightweight fusible interfacing
- Nine 1/4in (7mm) diameter buttons

### PREPARING THE PATTERN

- This blouse is made using Top Pattern Two (see pp.201–205)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

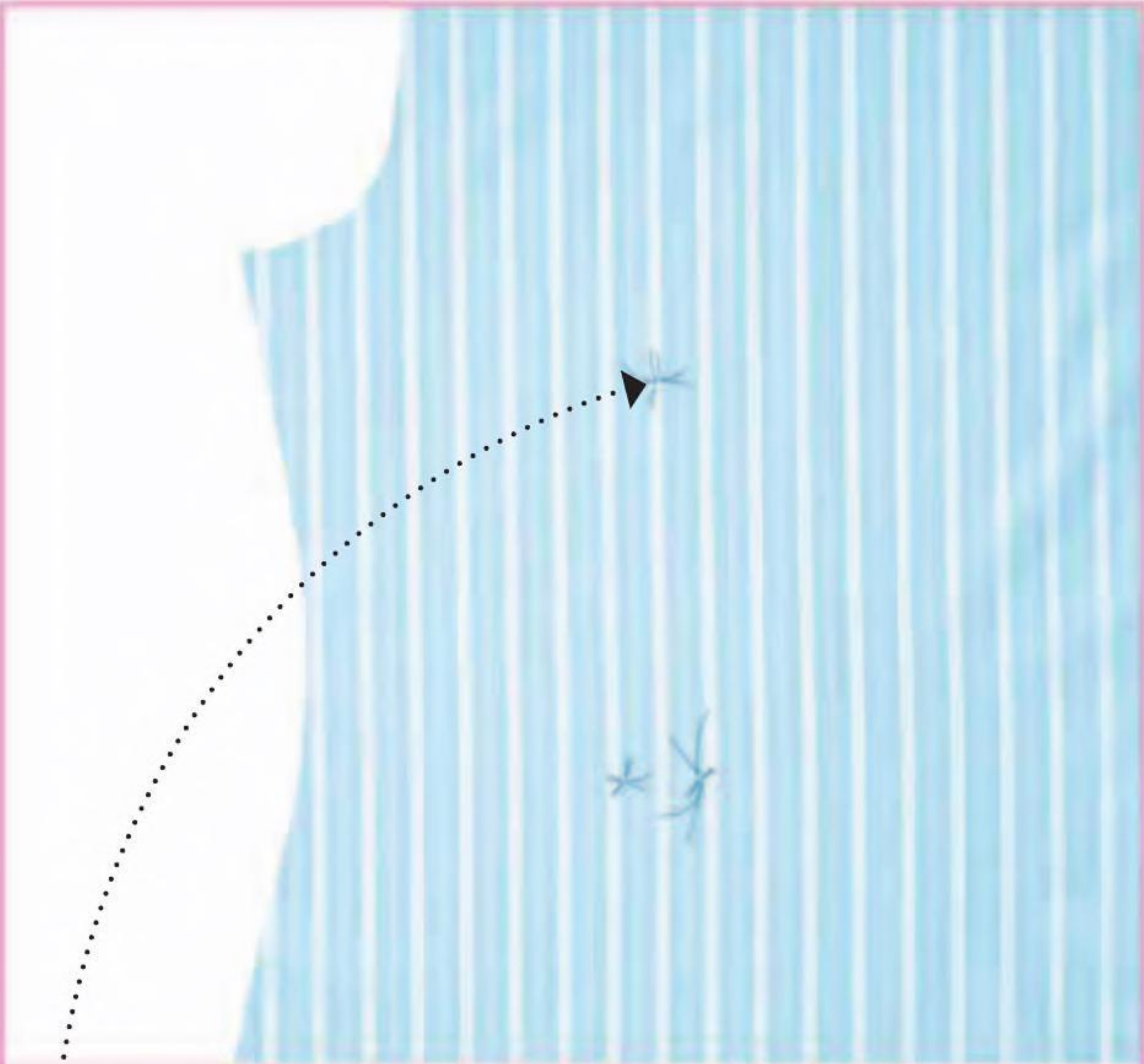
## GARMENT CONSTRUCTION

The long-sleeved, button-through blouse has princess-line seams at the front, deep darts at the back, and a one-piece collar. It also features a shoulder yoke that is topstitched to match the topstitched collar and buttoned cuffs.

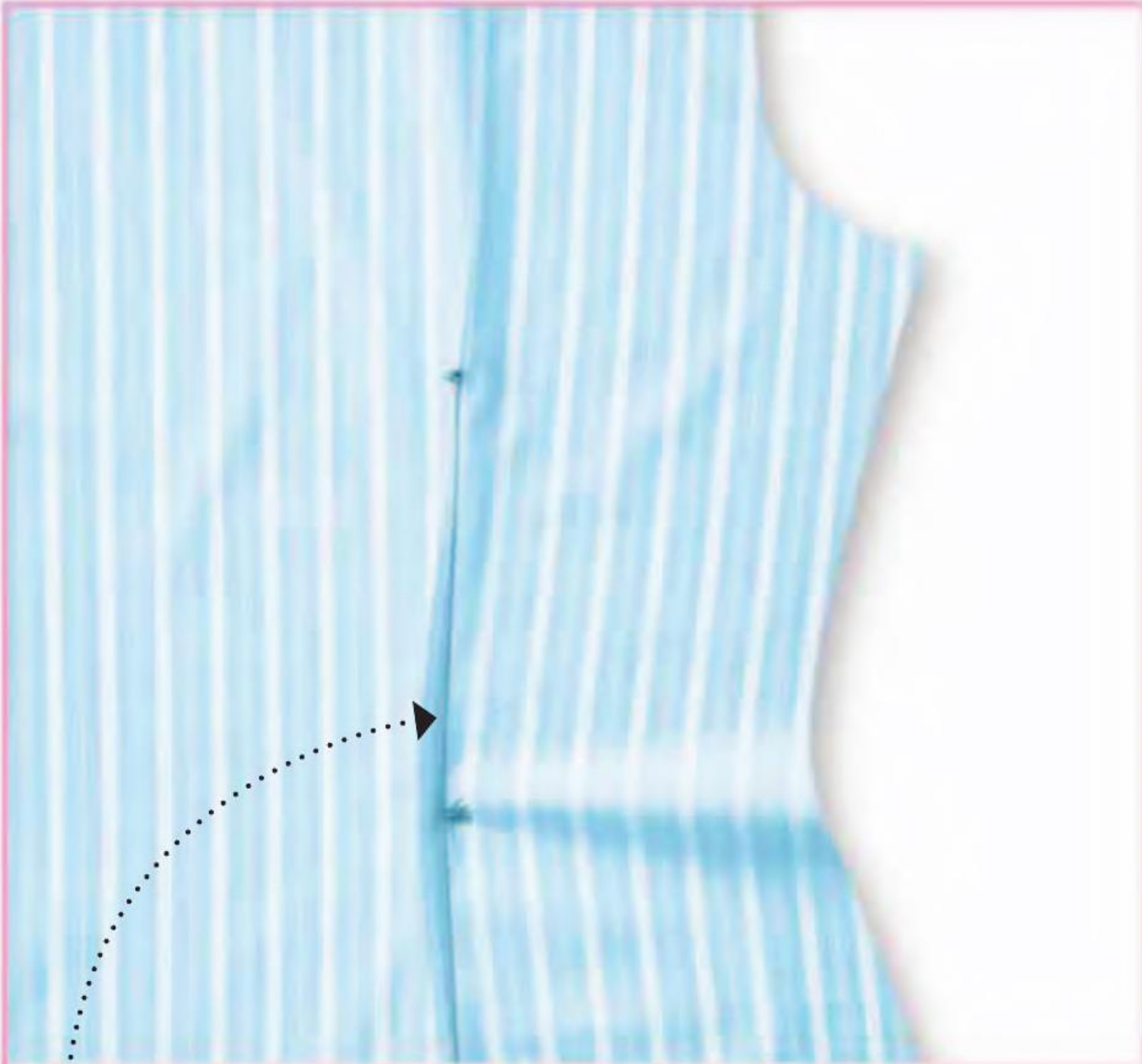




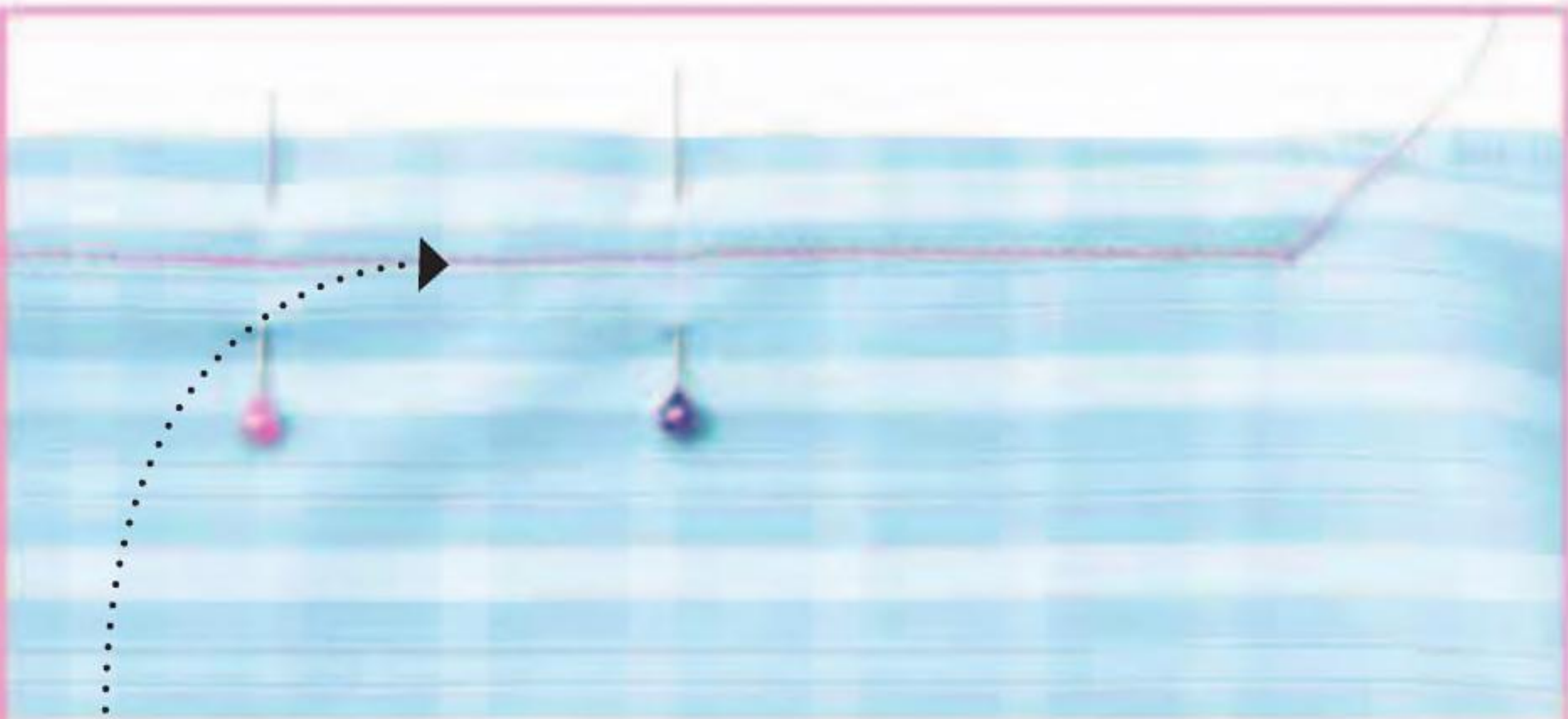
HOW TO MAKE THE CLASSIC PRINCESS-LINE BLOUSE



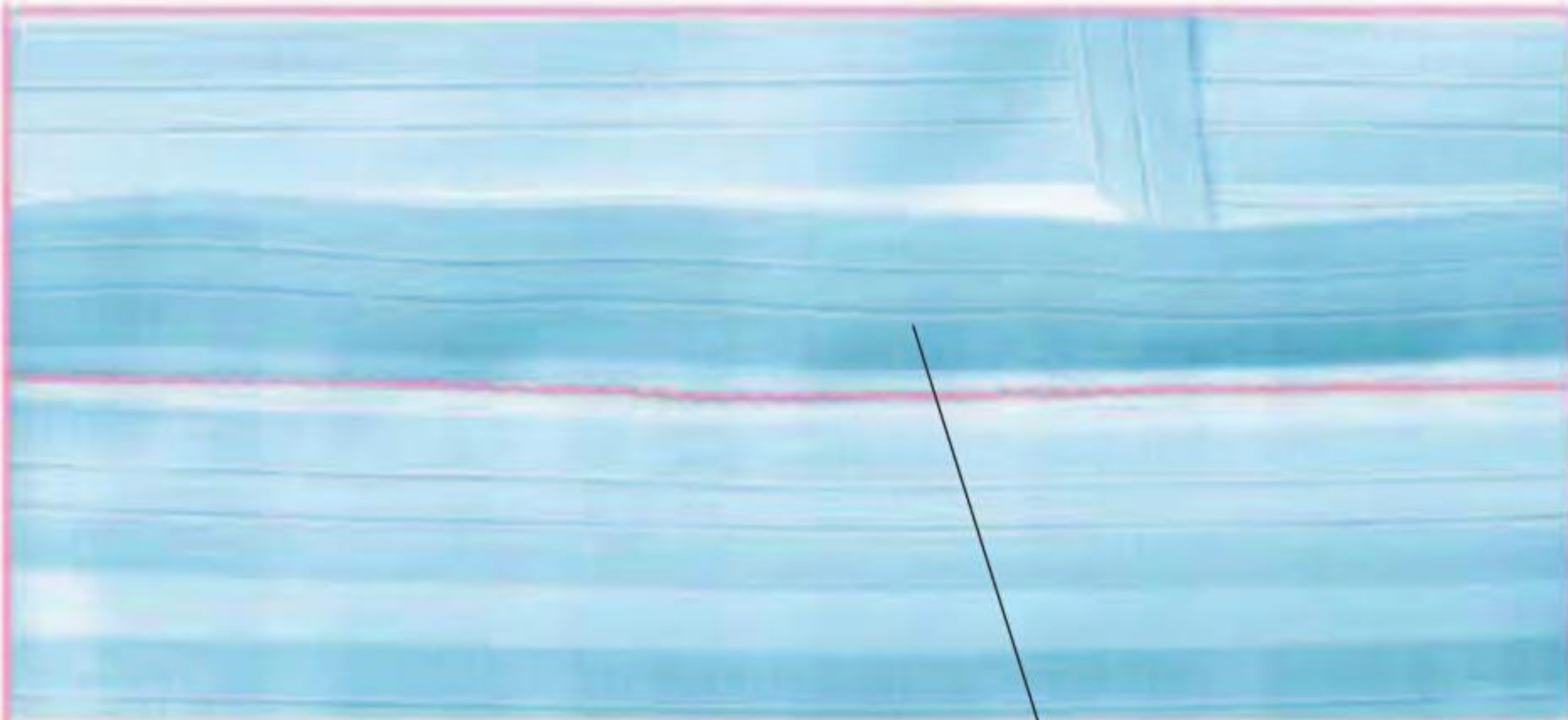
**1** Cut out the fabric and transfer all the pattern markings (see pp.27–28).



**2** Make the darts in the back (see pp.40–43) and press toward the CB (center back).



**3** Place one yoke to the back, RS (right side) to RS. Pin the other yoke—the yoke lining—RS of the yoke to WS (wrong side) of the back. The back is now sandwiched between the yoke and the yoke lining. Pin and machine stitch in place. If using a striped fabric, machine stitch along a stripe.



**4** Layer the seam allowance by trimming the yoke lining side to half its width (see p.38).

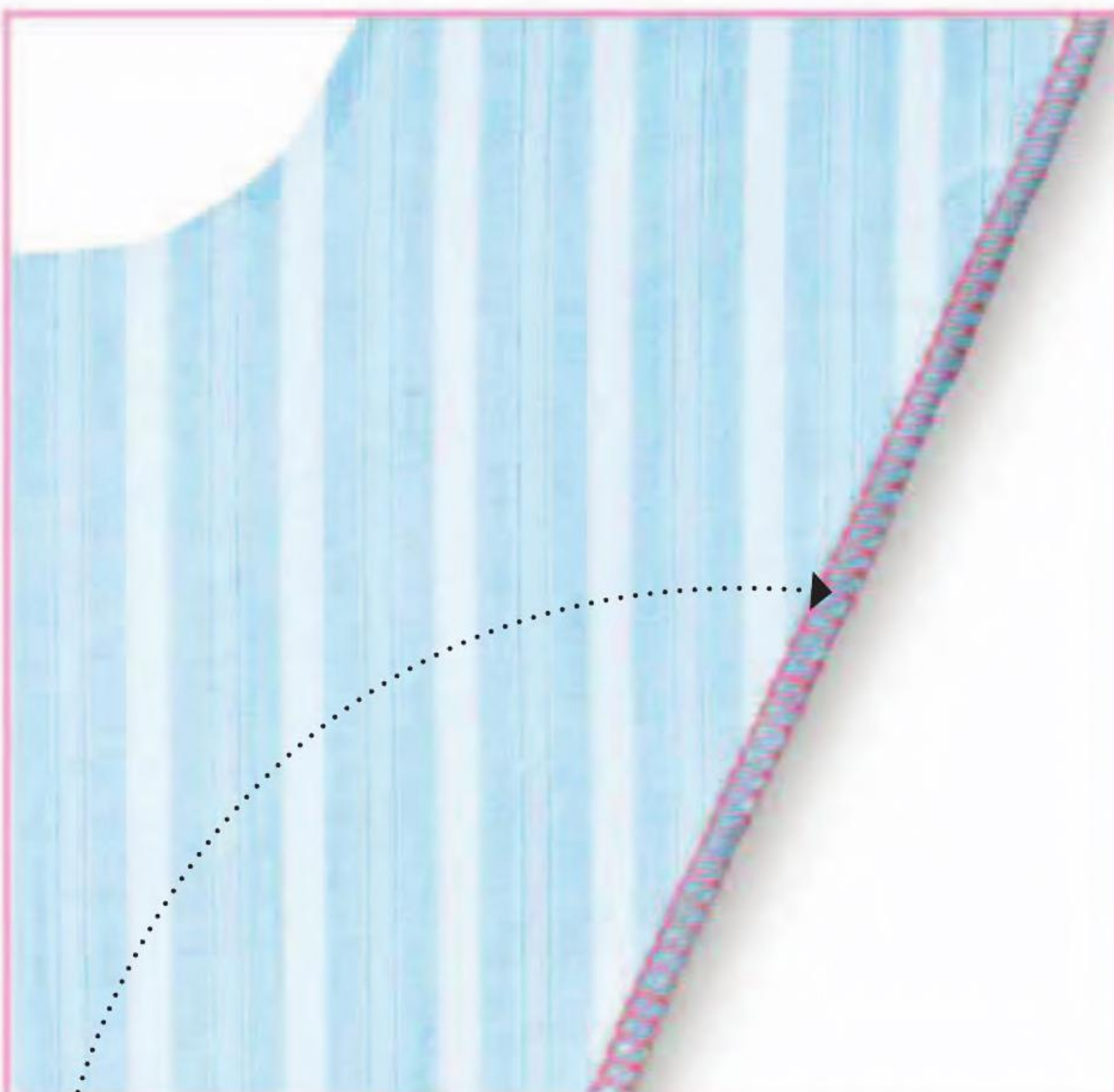
layered seam line allowance



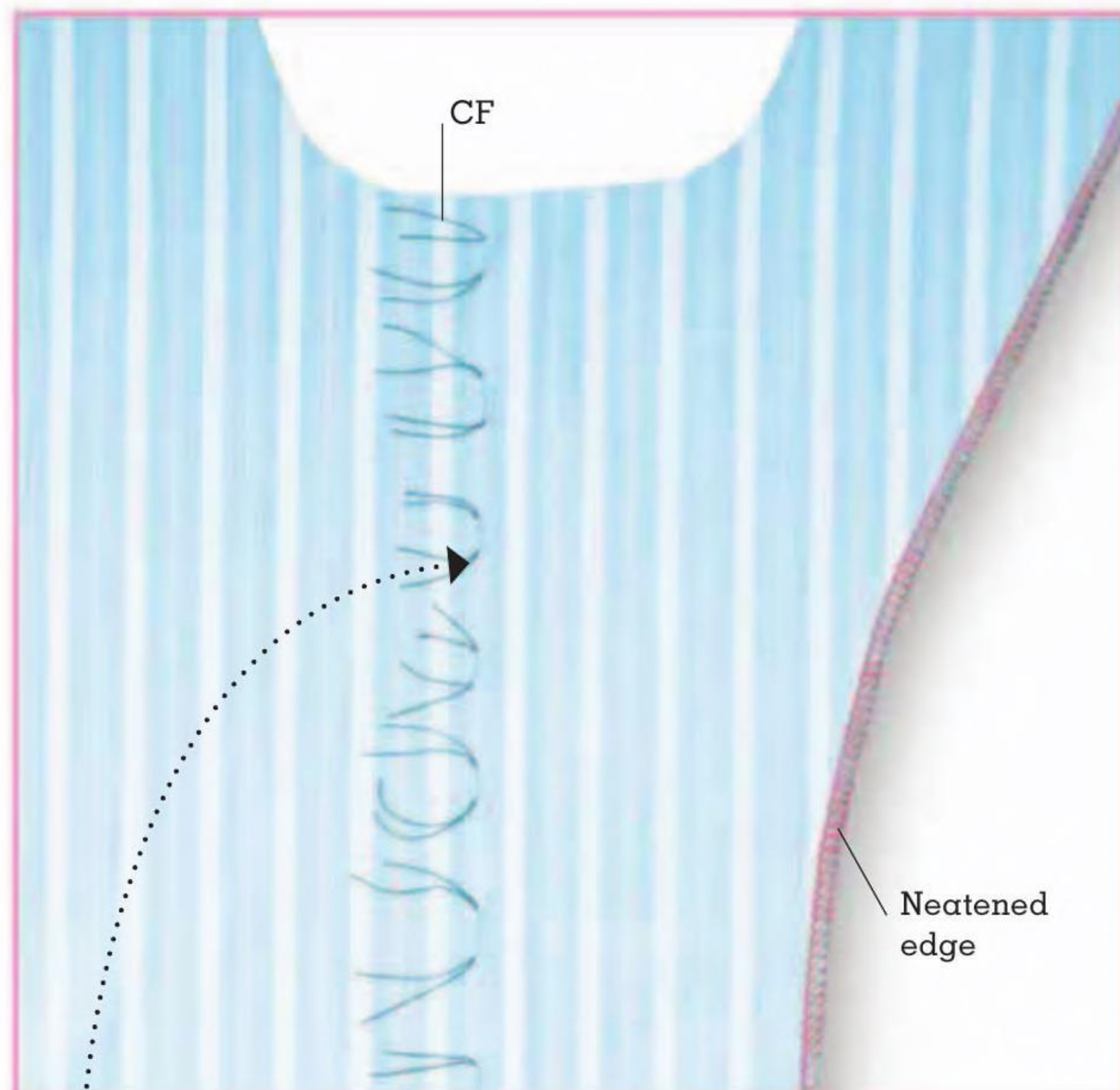
**5** Press the seam allowances toward the yoke. Topstitch using a slightly longer stitch length.



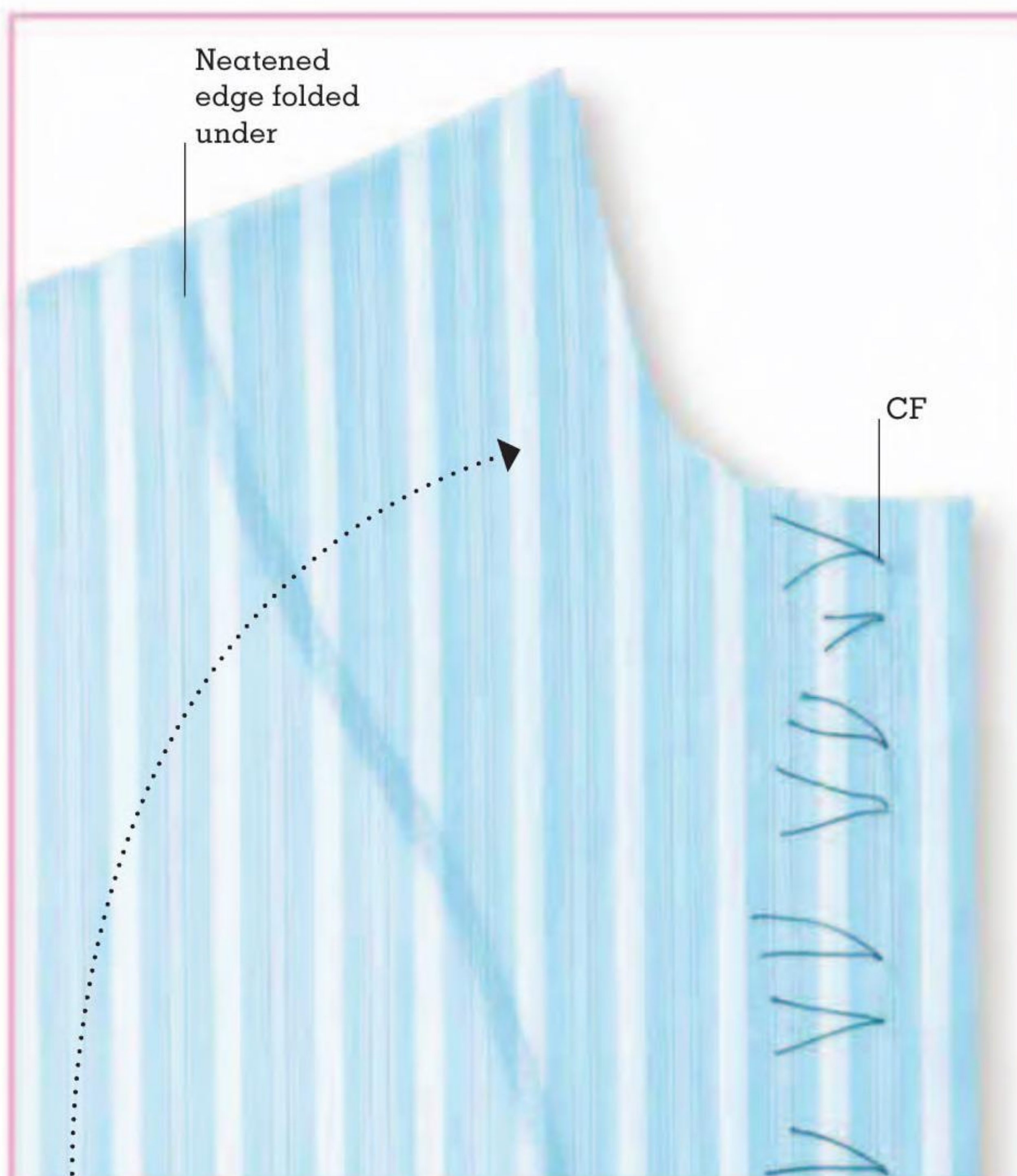




**6** Attach lightweight fusible interfacing (see p.47) to the blouse fronts. Neaten the edges using either a 3-thread serger stitch or a small zigzag stitch (see pp.34).



**7** On the blouse fronts, mark the CF (center front) with thread tracing (see p.27).



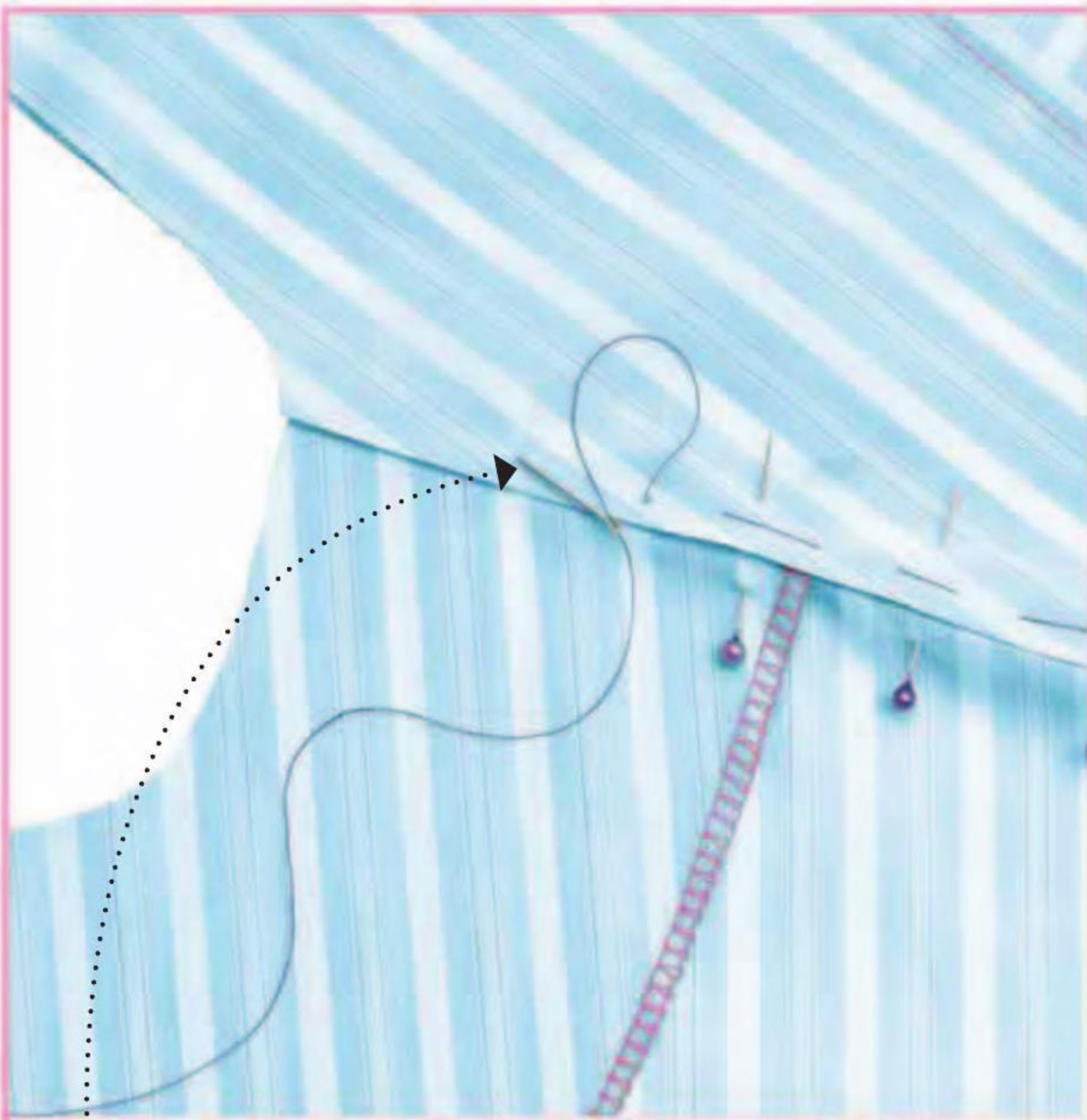
**8** Press the facing back into position.



**9** Pin the blouse front to the yoke front, RS to RS, and machine stitch.



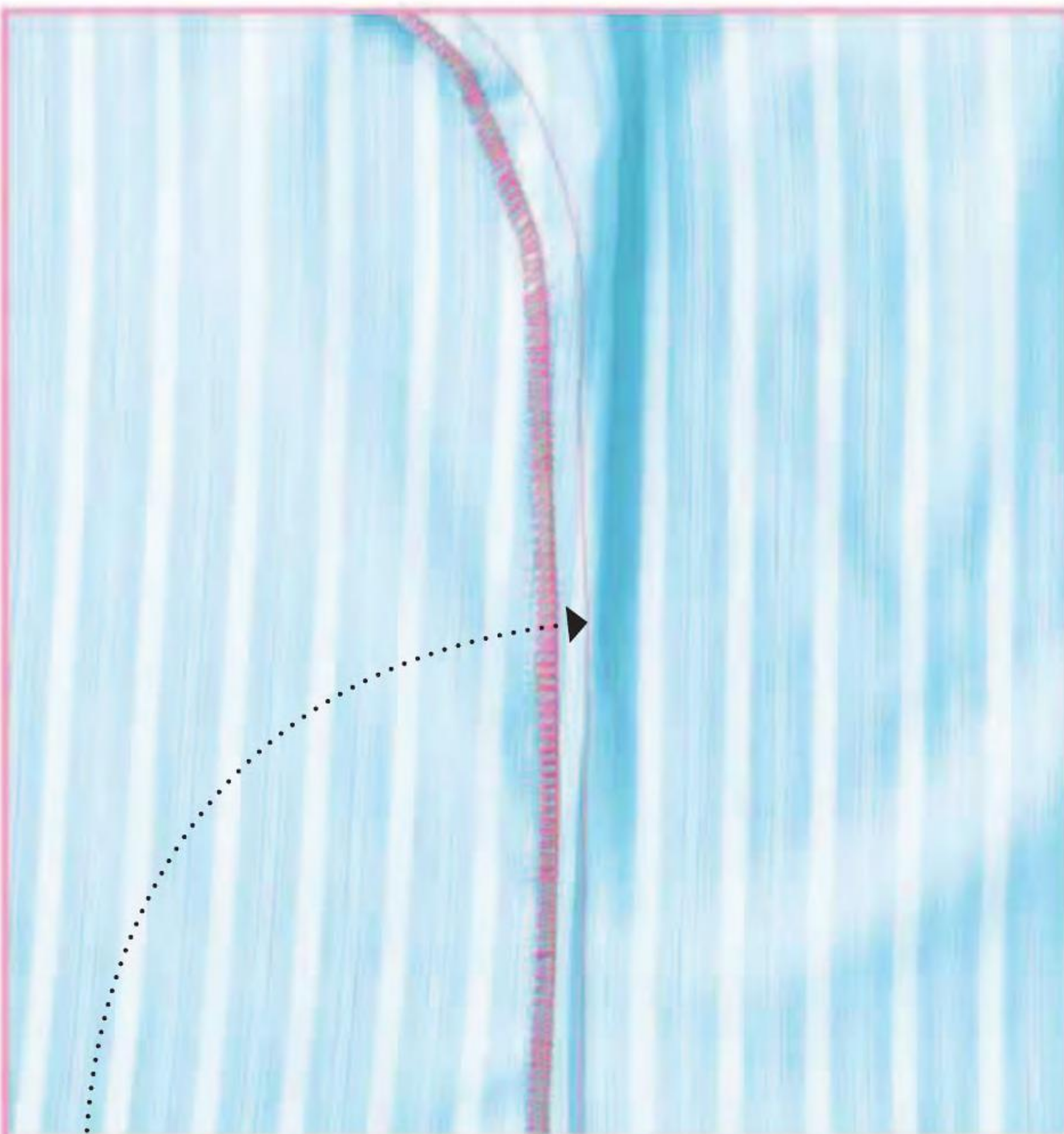




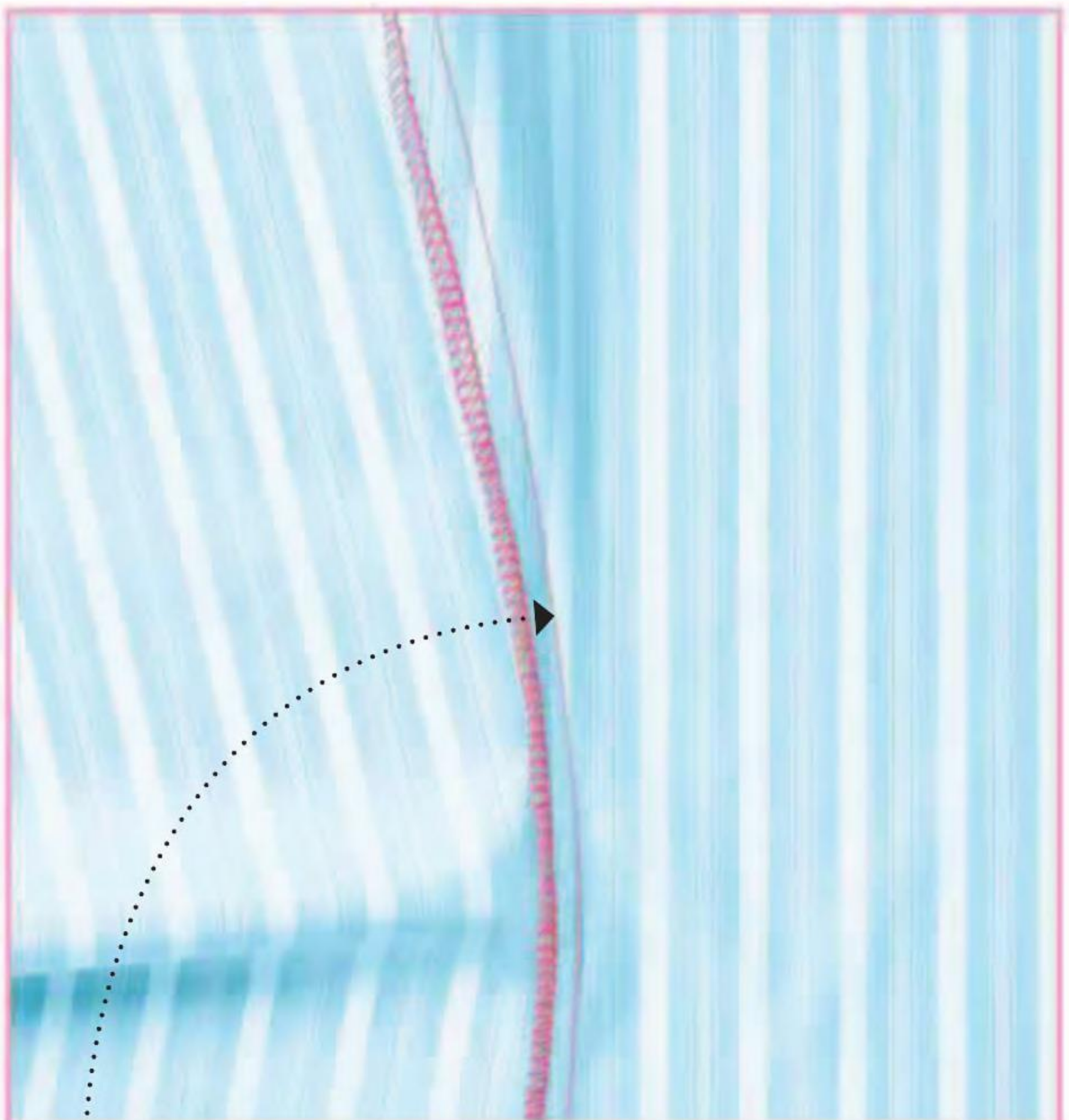
**10** Turn under the seam allowance on both fronts of the yoke lining. Pin and baste.



**11** Topstitch to match the yoke back (see step 5).



**12** Attach the side front to the blouse front. Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch. Press toward the side.

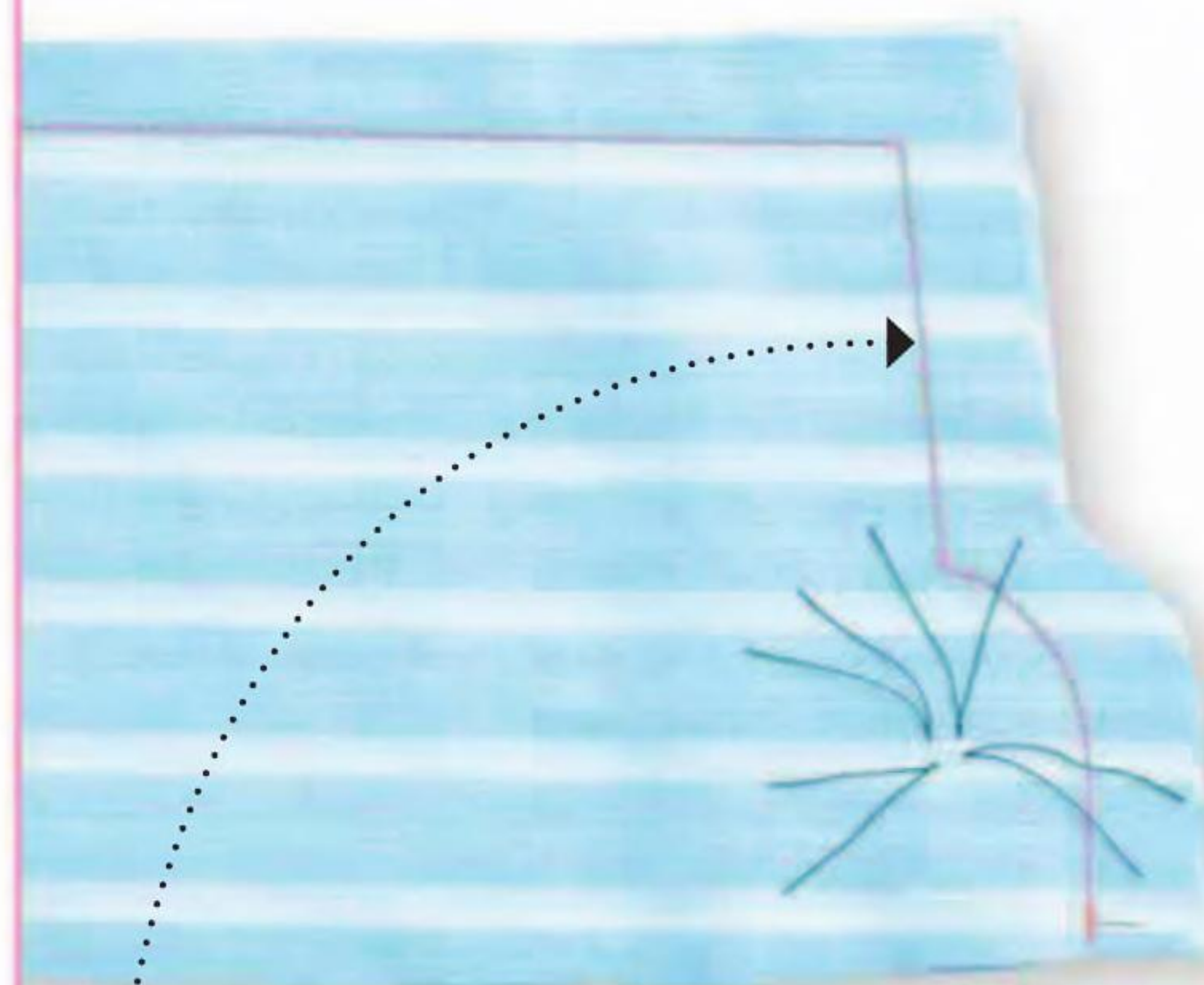


**13** Join the front to the back at the side seams. Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch. Press toward the back.

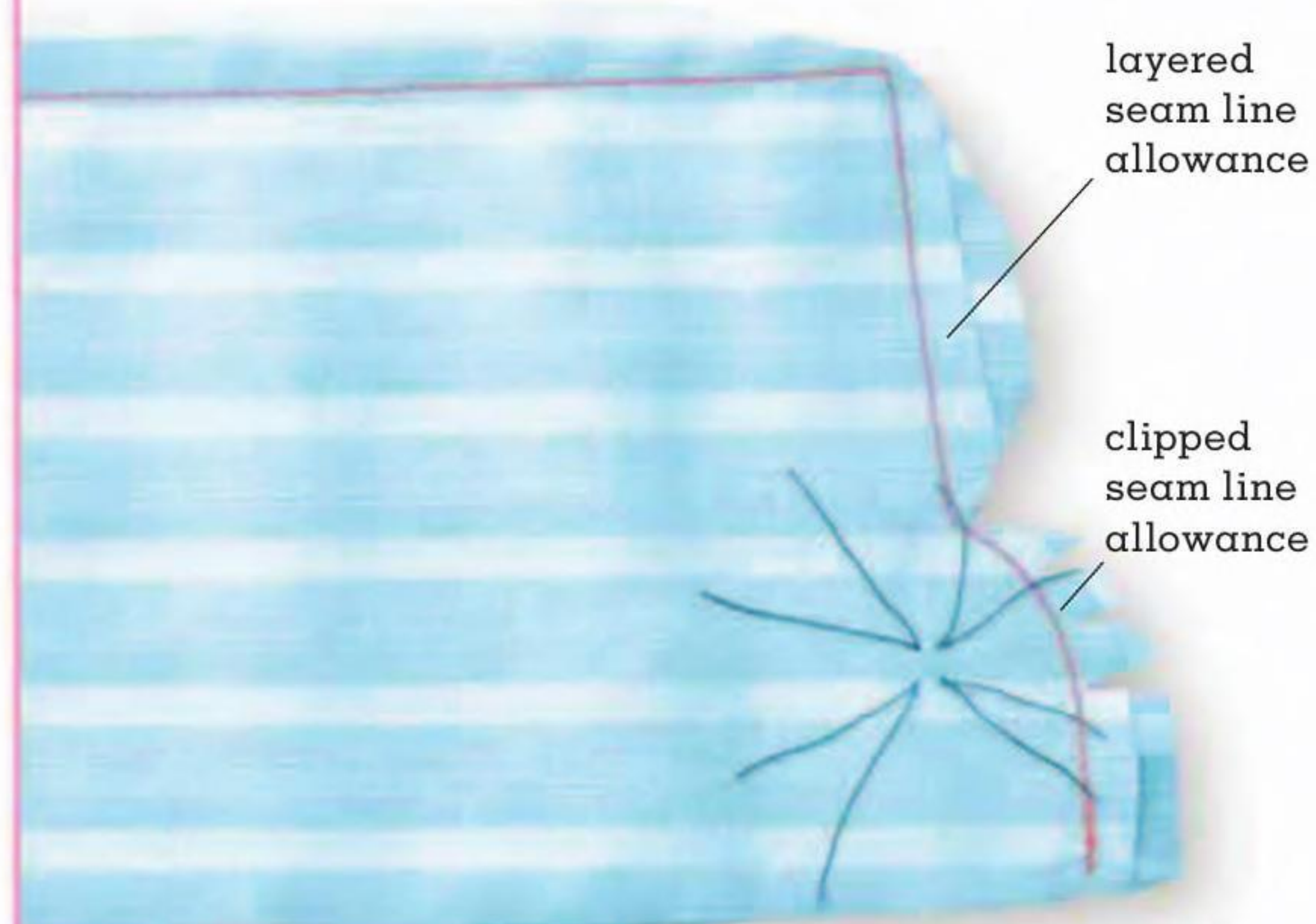




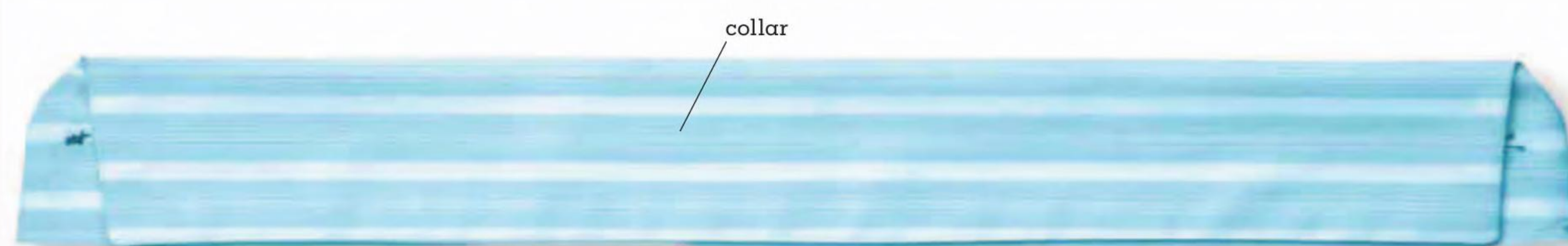
**14** Attach lightweight fusible interfacing to both collar pieces and mark the location of the button and the buttonhole with tailor's tacks.



**15** Place the collar pieces together, RS to RS. Pin and stitch, leaving the neck edge free.



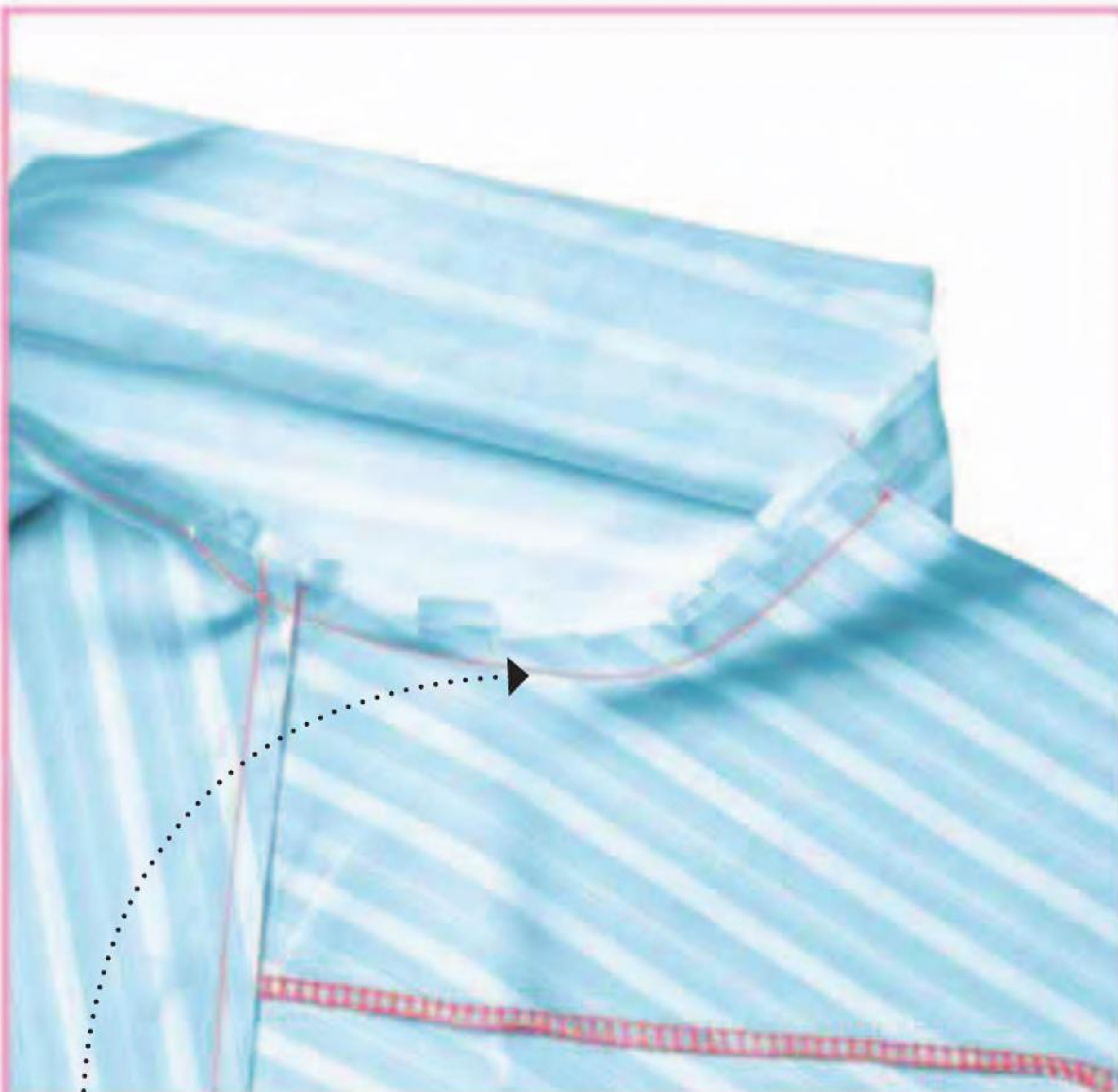
**16** Layer the seam allowance by trimming one side to half its width (see p.38). Clip the seam allowances around the curves (see p.39).



**17** Turn the collar through to the RS and press. Fold the top half of the collar down toward the neck edge and press again.



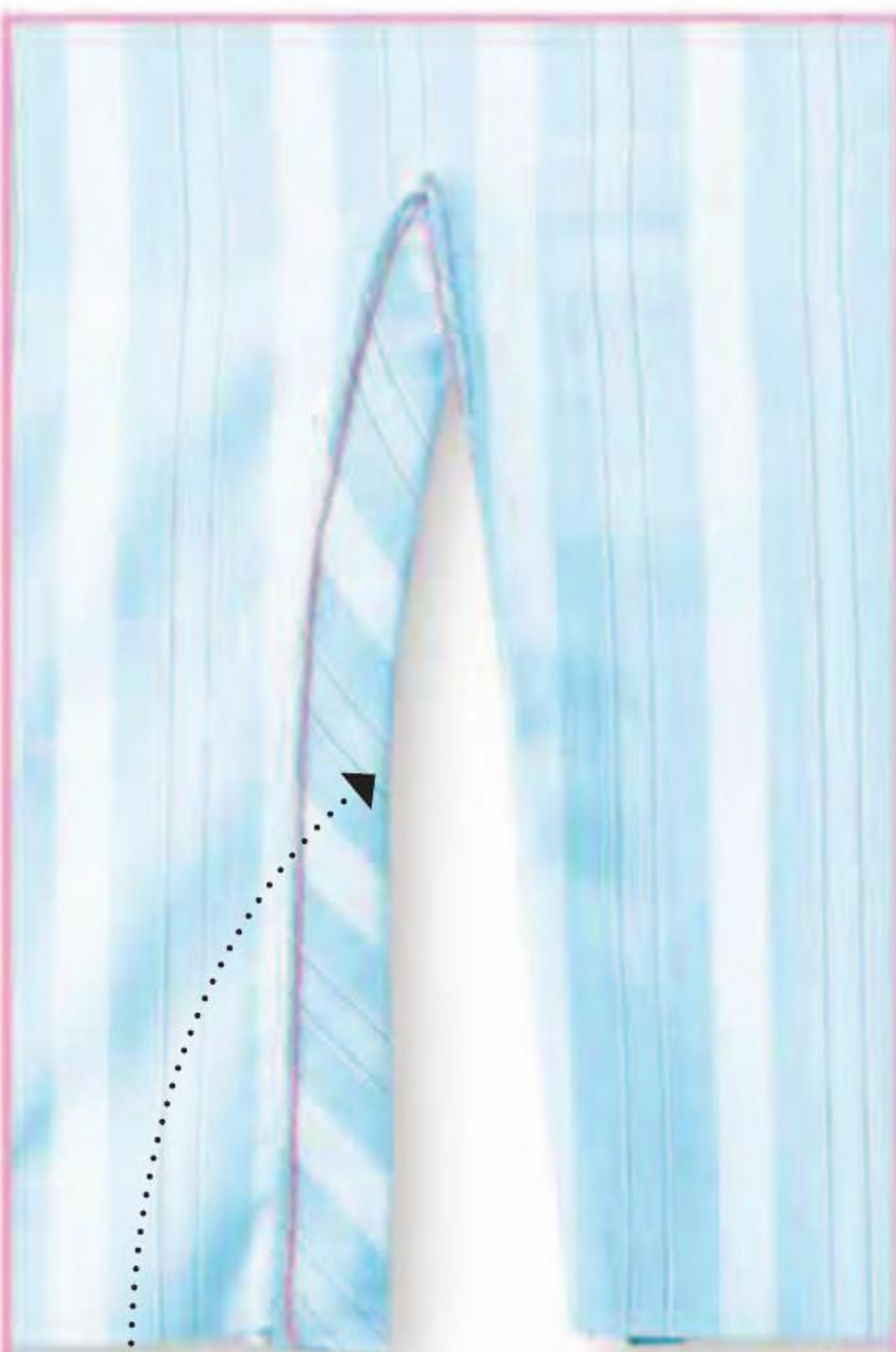




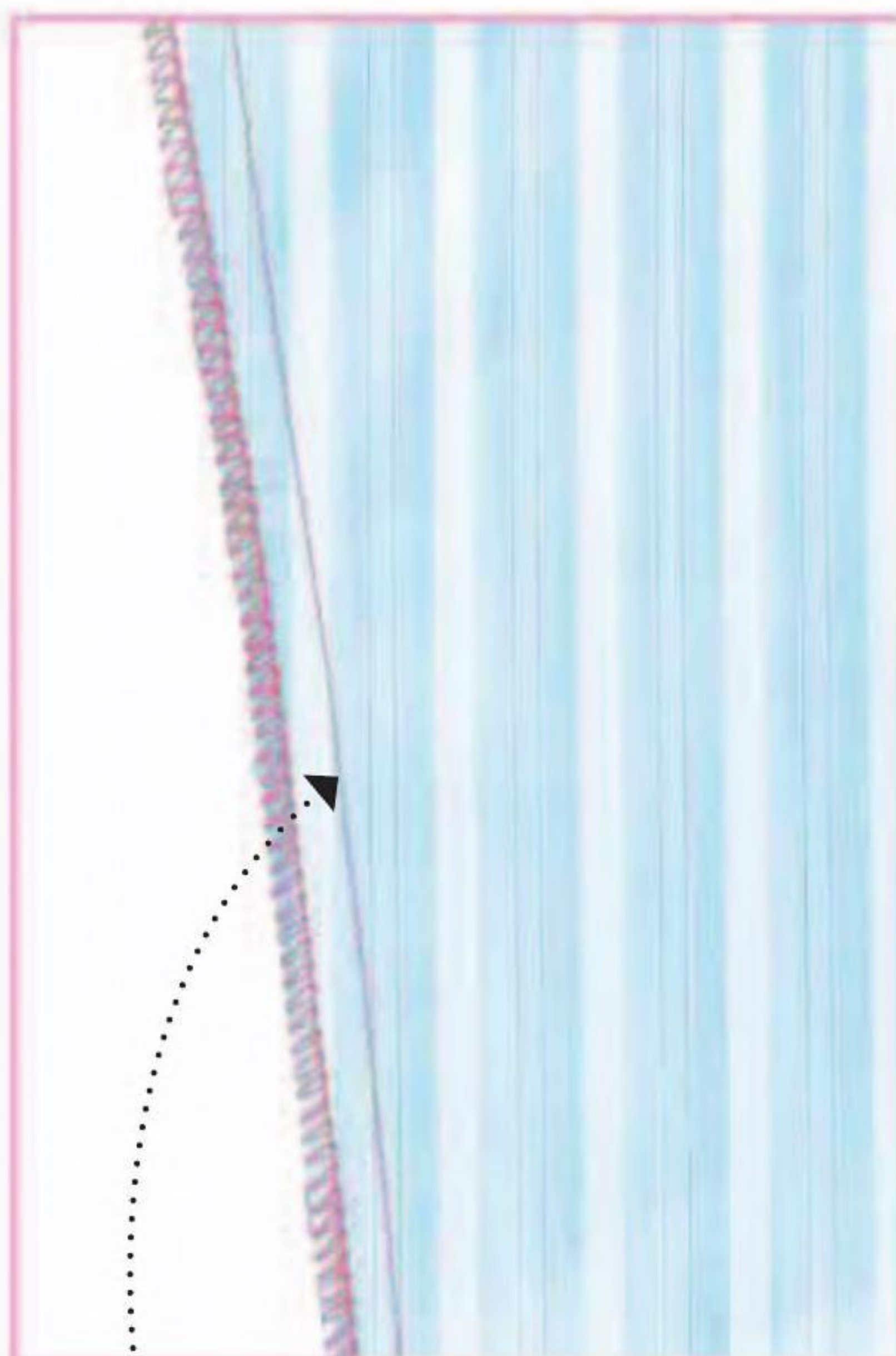
**18** Attach the edge of the collar to the neck edge of the blouse, RS to RS, matching the pattern markings.



**19** On the inside, turn under the raw edge of the collar, pin and hand stitch in place to the collar-to-neck seam.



**20** Make a bound opening at the wrist of the sleeve as marked (see pp.58–59).



**21** Stitch the sleeve seam and neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch.

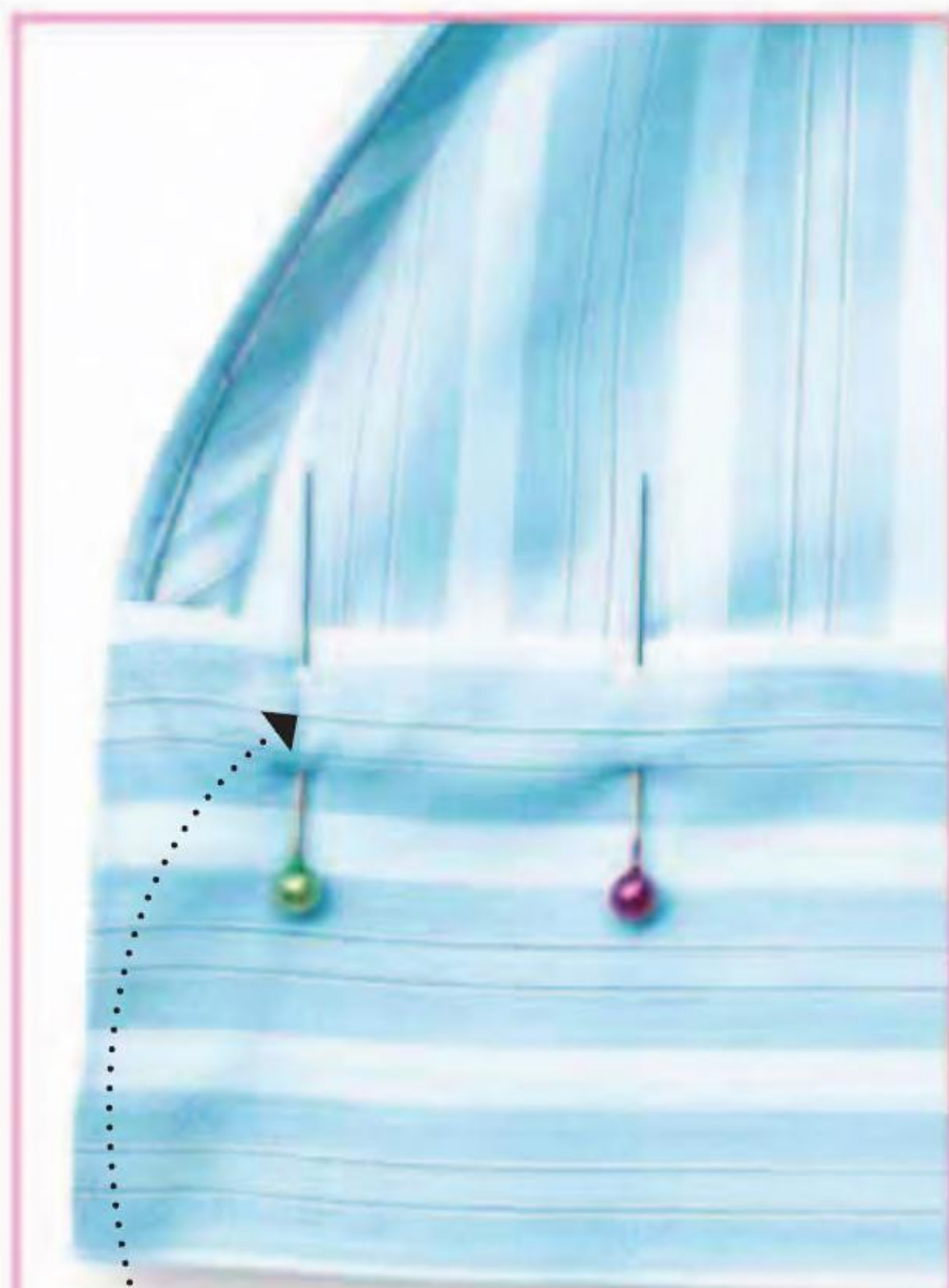


clipped end

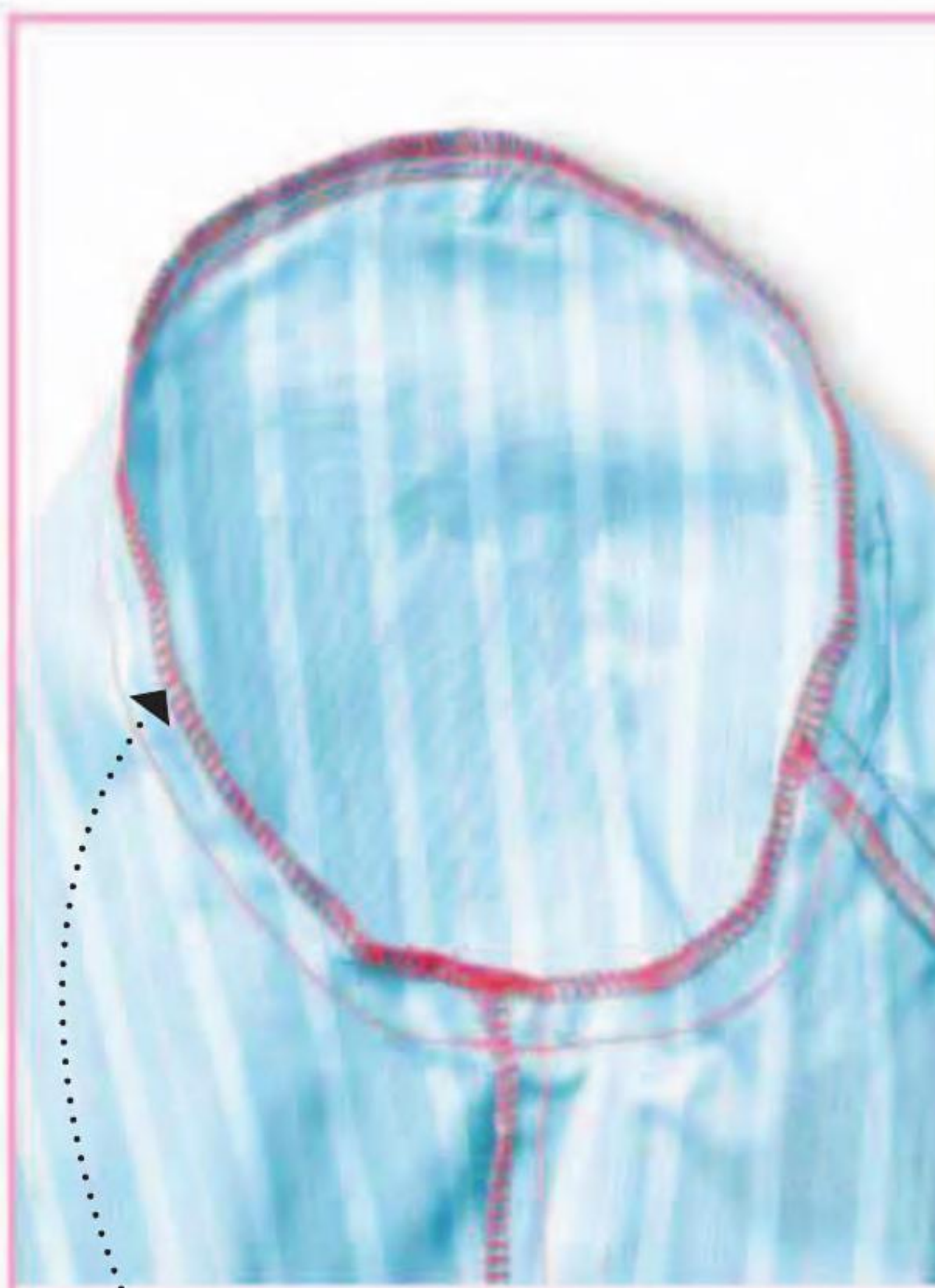
**22** Attach lightweight interfacing to the whole cuff. Pin and machine one edge of the cuff to the sleeve end, RS to RS. Turn the cuff RS to RS and stitch the short ends. Clip and turn.







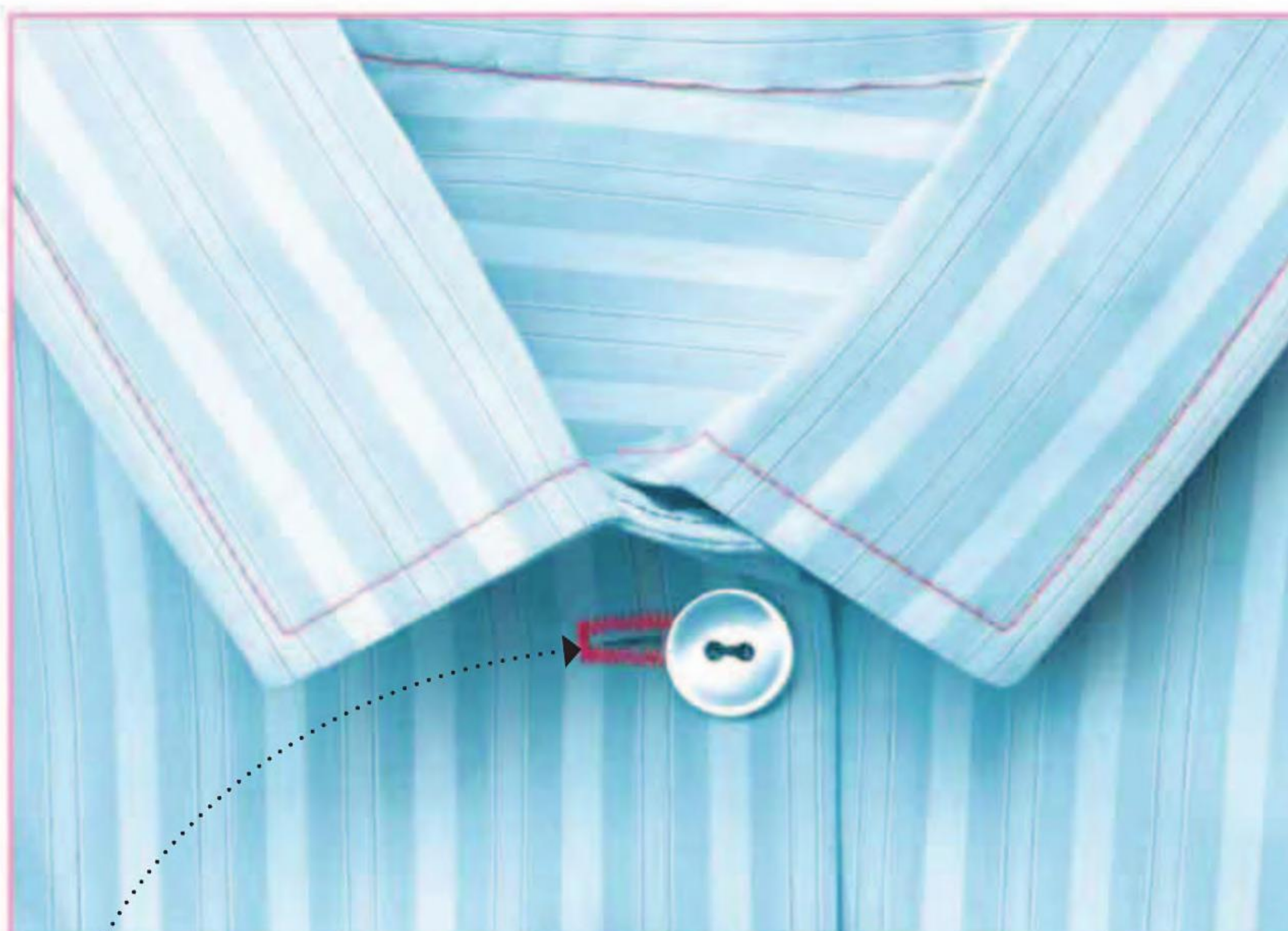
**23** Turn under the raw edge of the cuff and pin. Hand stitch in place to the sleeve-to-cuff seam line.



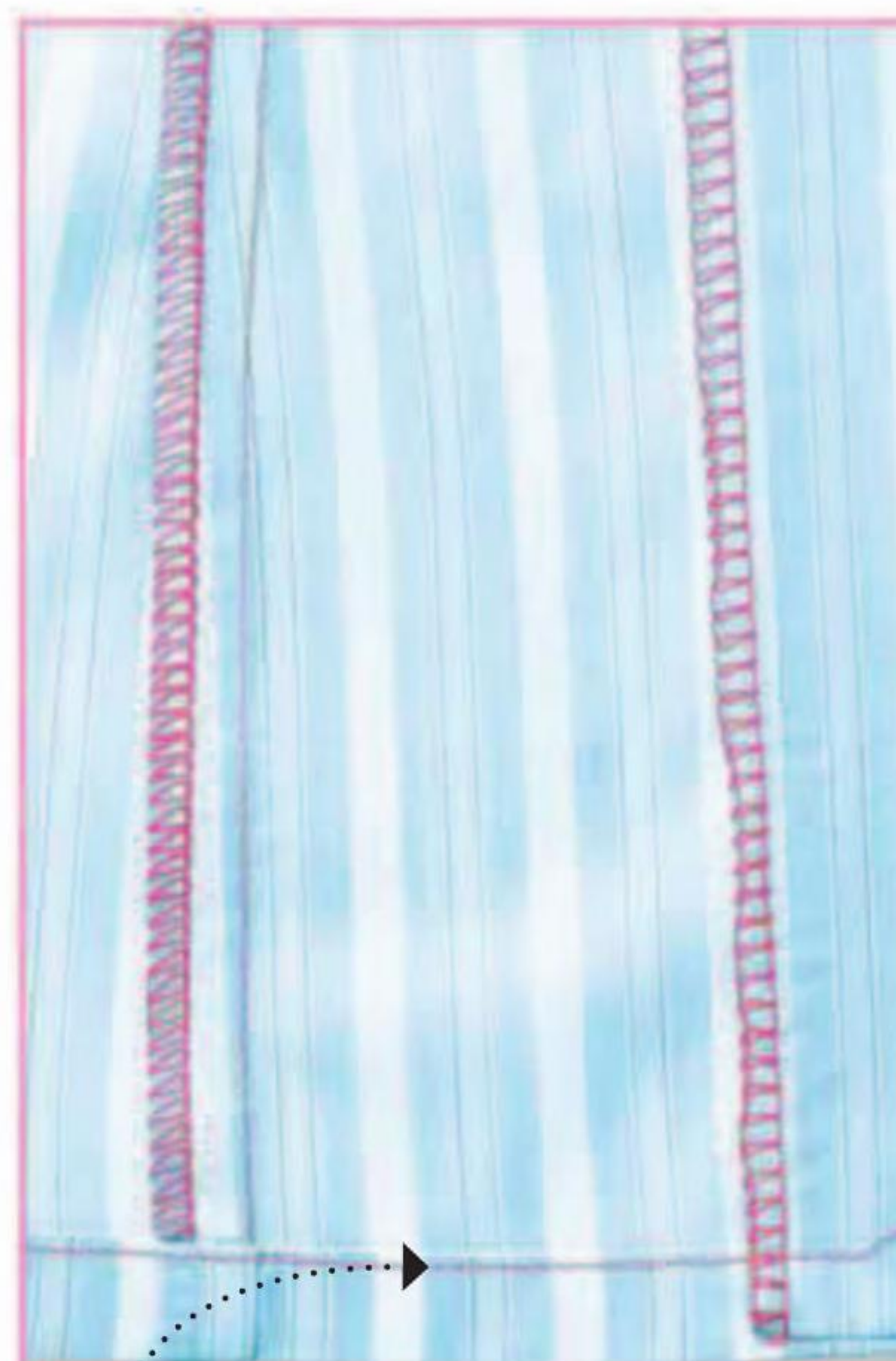
**24** Using the longest stitch available, machine stitch two rows of ease stitches through the sleeve head (see p.54). Insert the sleeve into the armhole, RS to RS (see p.54–55), pin and stitch. Neaten the seam allowances together.



**25** Topstitch the collar to match the yoke back (see step 5).



**26** Make six evenly spaced horizontal buttonholes on the CF of the right side as worn, as marked on the pattern, plus one on the collar, and one on each of the cuffs (see p.72). Attach buttons to correspond (see p.71).



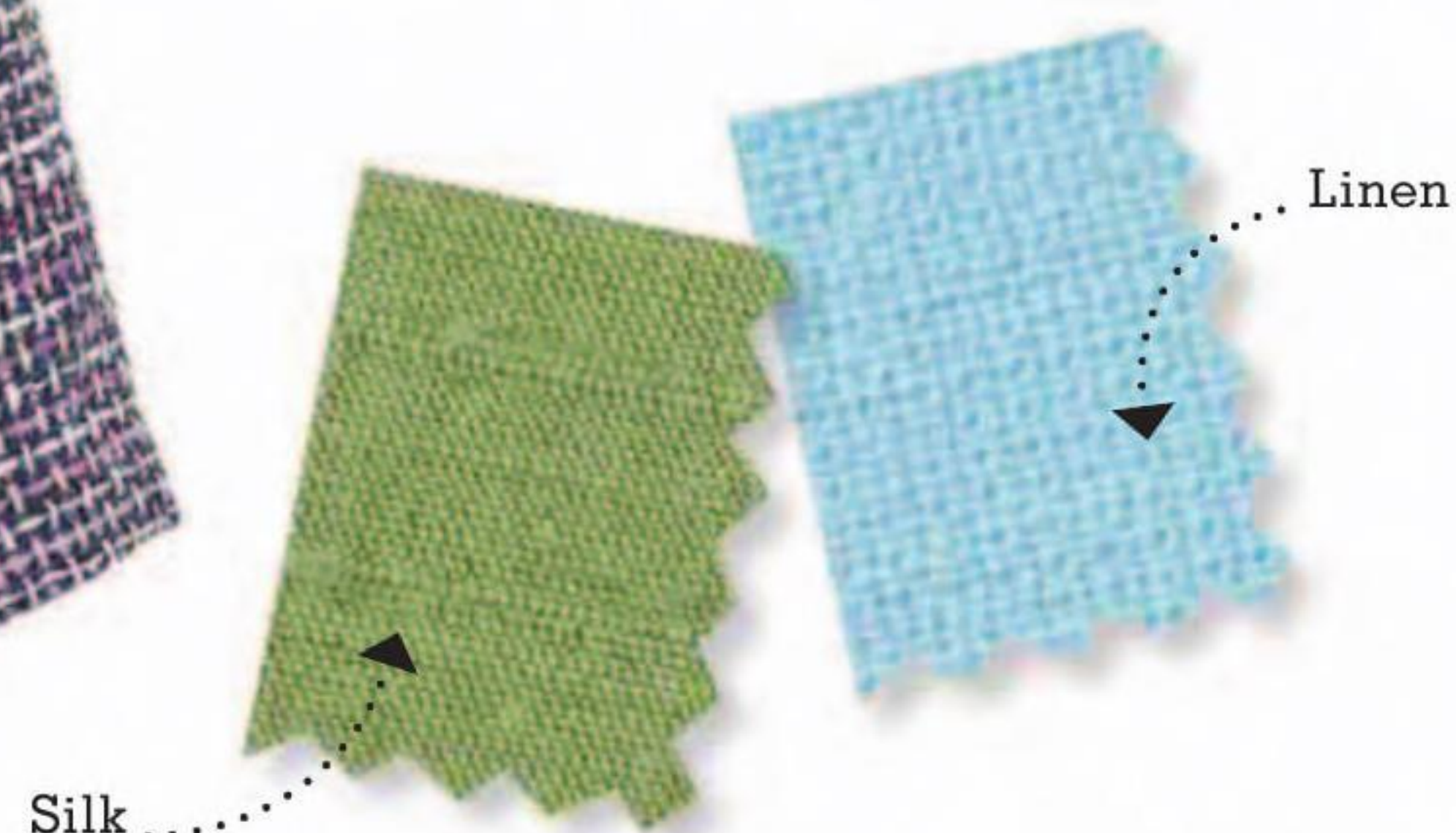
**27** Machine a  $\frac{5}{8}$ in (1.5cm) double-turn hem along the bottom of the blouse (see p.66). Press.





# Classic boxy jacket

This simple boxy jacket looks good with pants or a skirt, or even over a dress. Choose your pattern by your bust measurement but note that if you have a fuller bust you may need to make a bust adjustment to be sure that the jacket meets at the front edges. This unlined jacket looks as good inside as out. The jacket and pocket flaps have been trimmed with grosgrain ribbon, while inside all the seams have been finished with bias binding.



**This jacket** has been made in a medium-weight, firmly woven modern tweed. Other good choices include wool mixes, boiled wool, or linen. To wear as part of a wedding outfit, make it in silk.

## BEFORE YOU START

### YOU WILL NEED

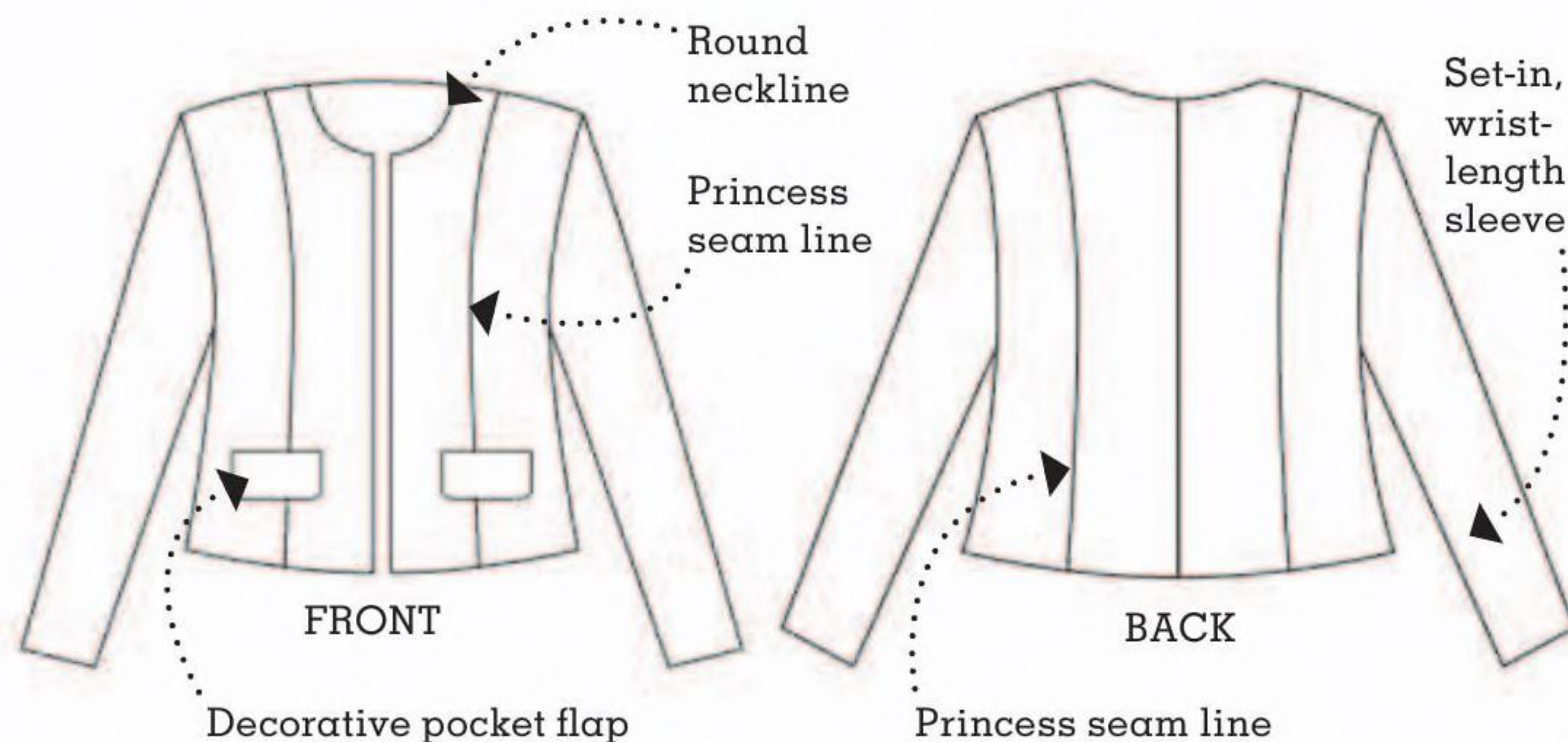
- 2yd (1.75m) x 60in (150cm) fabric
- 2 spools matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 1½yd (1m) medium-weight fusible interfacing
- 5½yd (5m) x ¾in (5mm) grosgrain ribbon
- 16½yd (15m) x ¾in (2cm) bias binding

### PREPARING THE PATTERN

- This jacket is made using Jacket Pattern One (see pp.206–209)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

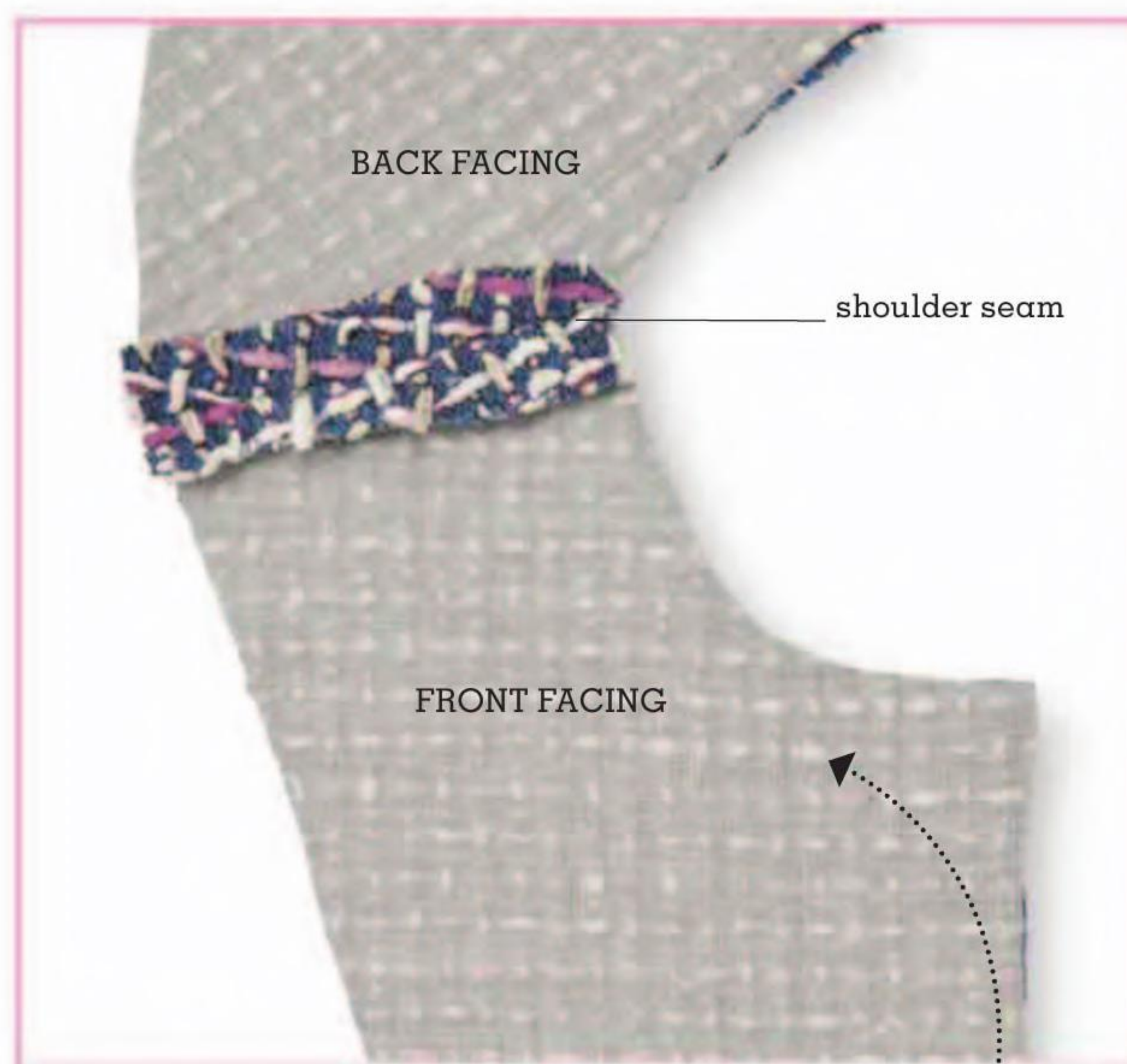
## GARMENT CONSTRUCTION

The jacket features princess lines at the front and back. It has set-in wrist-length sleeves, a round neck, and decorative pocket flaps.





## HOW TO MAKE THE CLASSIC BOXY JACKET

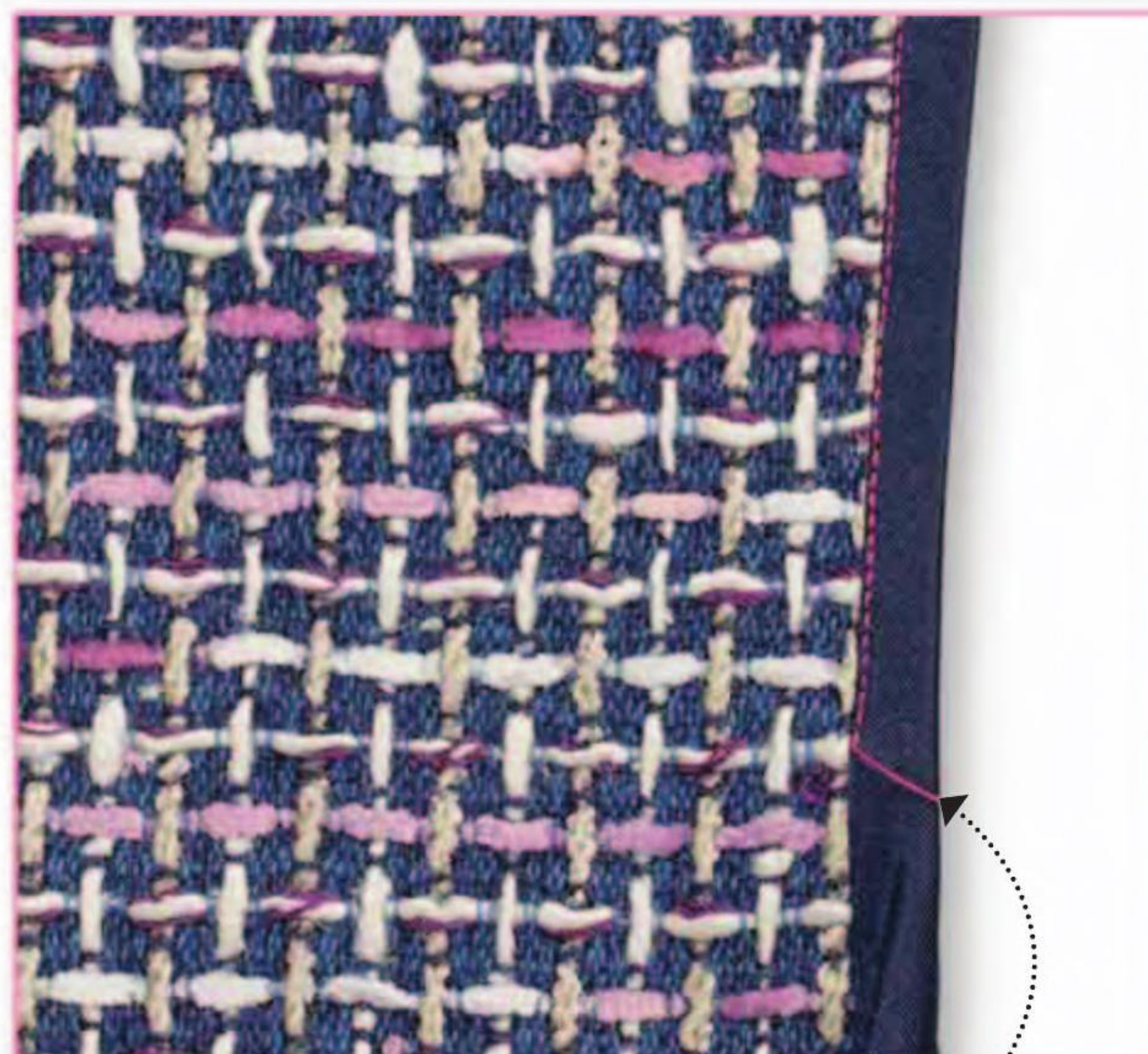


**1** Cut out the fabric.  
If working with a check fabric see pp.23–25.

**2** Attach medium-weight fusible interfacing to the front and back facings. Join the facings together at the shoulder seam and press.



**3** Bind the long edge of the facing using a Hong Kong finish (see p.35) and  $\frac{3}{4}$ in (2cm) bias binding. Place the binding to the facing, RS (right side) to RS, and machine stitch in the crease line of the binding.



**4** Wrap the binding around the raw edge of the fabric and secure by machining from the RS through the edge of the binding. Press.



**5** Join the back jacket to the side back, the side back to the side front, and the side front to the front. Neaten the seams with a Hong Kong finish. Press the seams open.







shoulder seam with  
Hong Kong finish

**6** Join the front to the back at the shoulders and neaten the seams with a Hong Kong finish.



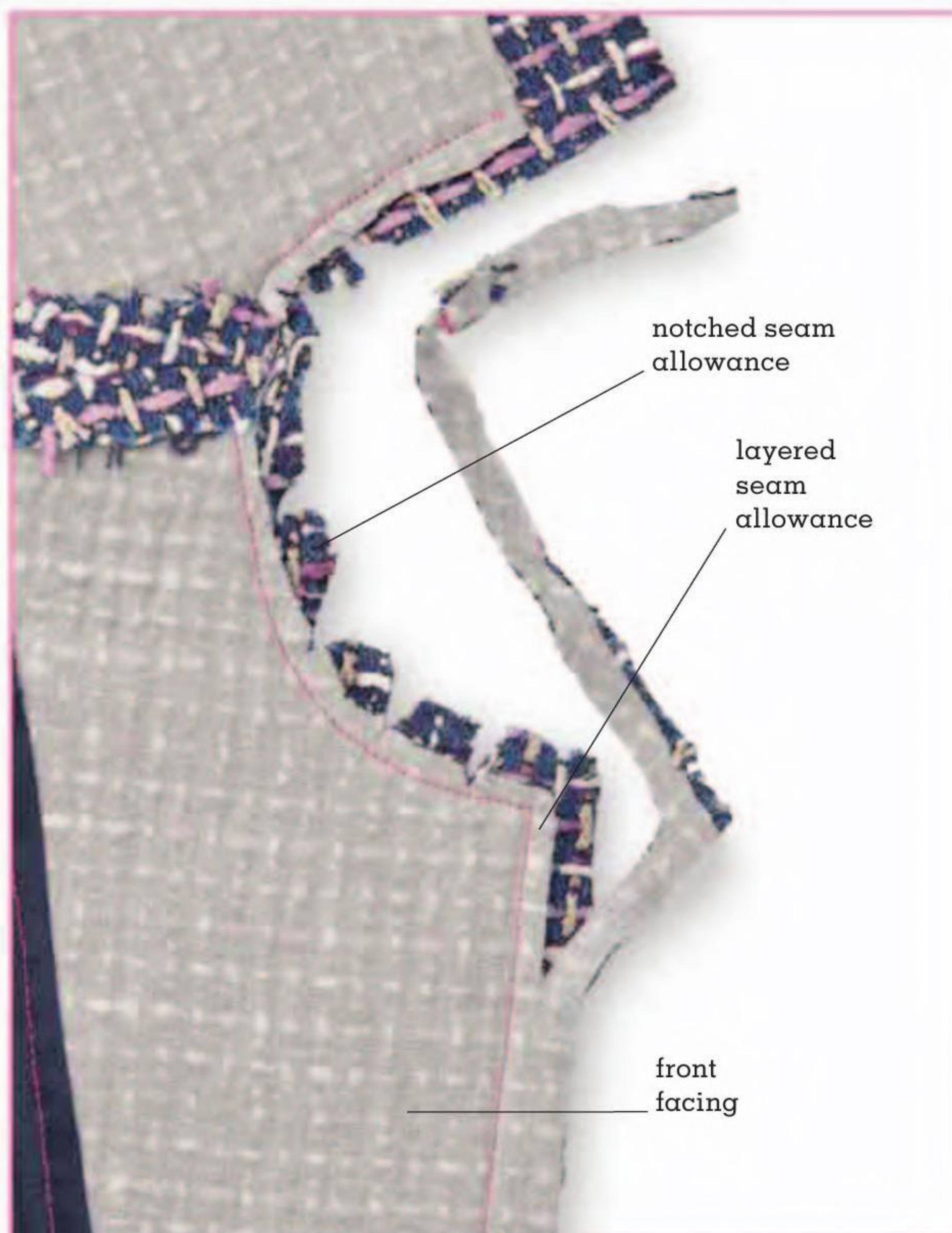
ease  
stitches

sleeve  
seam

**7** Machine stitch the sleeve seams, neaten with a Hong Kong finish, and press the seams open. Using stitch length 5, machine two rows of ease stitches through the sleeve head (see p.54)



**8** Fit the sleeve into the armhole, RS to RS (see pp.54–55). Join the armhole seam allowances together, wrapping them in bias binding and hand stitching the long free edge of the binding to secure.



notched seam  
allowance

layered  
seam  
allowance

front  
facing

**9** Attach the facing to the edge of the jacket, RS to RS. Pin and stitch. Layer the seam allowance by trimming the facing side of the seam to half its width. Notch the seam. Turn the facing to the WS (wrong side) and press.







**10** Understitch the seam allowances to the facing (see p.39).



bound edge

**11** Bind the bottom edge of the sleeve using a Hong Kong finish. Pin up a  $\frac{3}{4}$ in (2cm) hem and hand stitch in place. Press.



clipped seam allowance

**12** Bind the bottom edge of the jacket but not of the facing, using a Hong Kong finish. Turn up a  $1\frac{1}{2}$ in (4cm) hem on the jacket, pin, and hand stitch in place. At each CF (center front), turn under the lower edge of the facing, pin, and hand stitch in place. Press.



**13** Attach medium-weight fusible interfacing (see pp.46–47) to one half of a pocket flap and place one interfaced flap and one non-interfaced flap together, RS to RS (see p.60). Stitch together around lower edges using a  $\frac{1}{4}$ in ( $\frac{1}{2}$ cm) seam allowance. Clip, turn the flap to the right side, and press.







**14** Pin decorative ribbon trim to the CF, around the neck, and around the pocket flap. Fold or miter the trim at the corners. Topstitch in place close to each edge of the trim. Press.



**15** Trim flap to match. Press.



**16** Pin the jacket flap to the jacket front, RS to RS, in a position of your choosing. Machine stitch along the raw edge of the flap.



**17** Press the flap into place and hand stitch at each side to secure.





# Classic shawl collar jacket

This waist-length, unlined jacket with a simple shawl collar has a relaxed feel; it is almost like wearing a cardigan. The jacket is secured at the center front with just a single button, but if you prefer, you could have two or three. Choose your pattern according to your full bust measurement. The shoulder pads make the jacket slightly more structured, helping to balance the width of the shoulders to the hips. A wide choice of fabrics underlines this jacket's versatility.



**We made our jacket** in a chunky wool boucle fabric, but it would also look good in a flannel or a silk suiting.

## BEFORE YOU START

### YOU WILL NEED

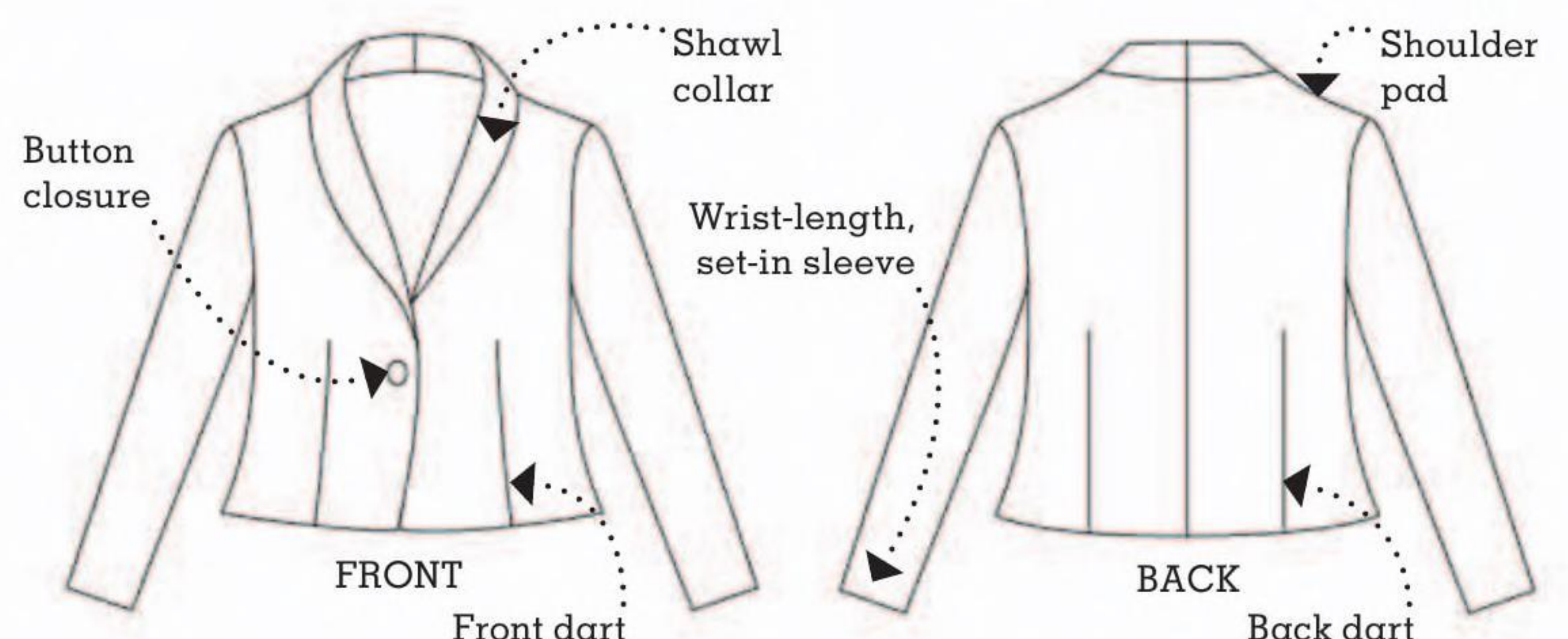
- 2½in (2m) x 60in (150cm) fabric
- 1 spool matching all-purpose sewing thread
- 1 spool contrasting all-purpose sewing thread for pattern marking
- 1¼yd 39in (1m) lightweight fusible interfacing
- 1 pair shoulder pads
- 1 in (2.5cm) button

### PREPARING THE PATTERN

- This jacket is made using Jacket pattern two (see pp.210–217)
- Follow the instructions (see pp.166–167) to copy or download the pattern in your size

## GARMENT CONSTRUCTION

The unlined, waist-length shawl collar jacket features front and back darts to fit it to the waist. There is a CB (center-back) seam and the wrist-length, set-in sleeve has a shoulder pad. The jacket has a single-button closure.





HOW TO MAKE THE CLASSIC SHAWL COLLAR JACKET



tailor's tack

**1** Cut out the fabric and mark the pattern markings using tailor's tacks (see p.27).



**2** Make all the darts (see p.40). Press open the slashed dart on the front and press its point to the CF (center front). Stitch the front shoulder dart only as far as the shoulder seam line.



**3** Neaten the seam allowances on the CB (center-back) seams and on the back shoulder and side seams, using either a 3-thread serger stitch or a small zigzag stitch (see p.34). On a chunky bouclé fabric, serger stitches may look uneven; this is not a problem.



neatened front shoulder seam

**4** Clip the fabric at the end of the front shoulder dart as shown. Neaten the front shoulder seam using either a 3-thread serger stitch or a small zigzag stitch.



shoulder seam

side seam

**5** Join the CB seam and join the front to the back at the side seams and the shoulder seams. Press the seams open.







**6** Neaten the sleeve seam and lower edge of both sleeves using either a 3-thread serger stitch or a small zigzag stitch. Machine the sleeve seam and press it open. Using the longest stitch available, machine two rows of ease stitches through the sleeve head (see pp.54–55).



**7** Insert the sleeve into the armhole, RS (right side) to RS (see pp.54–55). Neaten the seam allowances together using either a 3-thread serger stitch or a small zigzag stitch. Turn up a  $\frac{3}{4}$ in (2cm) hem and stitch in place.



**8** Since this jacket is unlined, the outside of each shoulder pad needs to be covered. Cut a piece of fabric larger than the pad on the bias (see p.20). Pin to the pad.



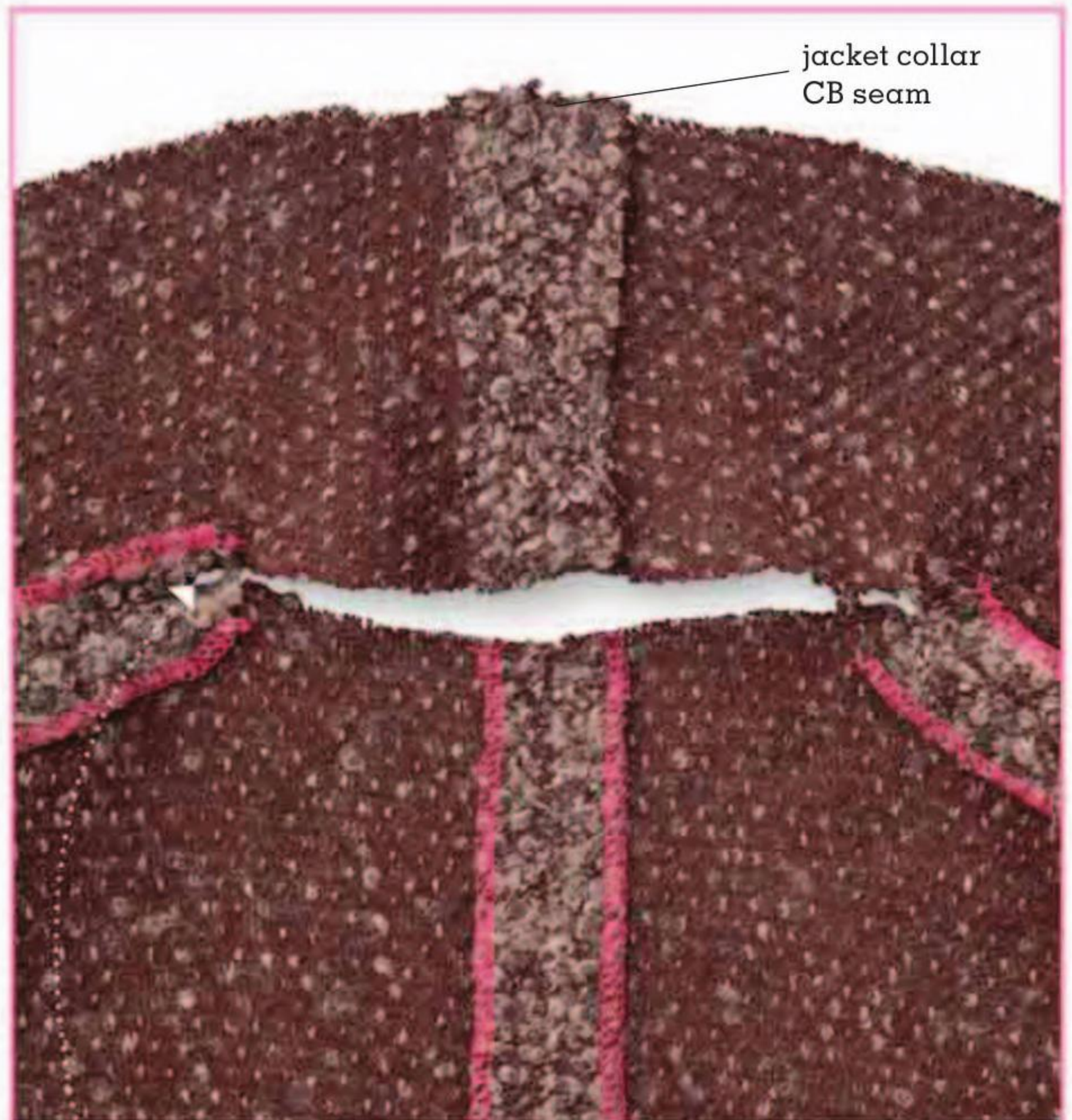
**9** Stitch the fabric to the pad using either a 3-thread serger stitch or a small zigzag stitch.







**10** Place the covered shoulder pad to the sleeve-to-shoulder seam. Pin and hand stitch in place along the armhole seam.



**11** Join the jacket collar pieces at the CB. Press the seam open.

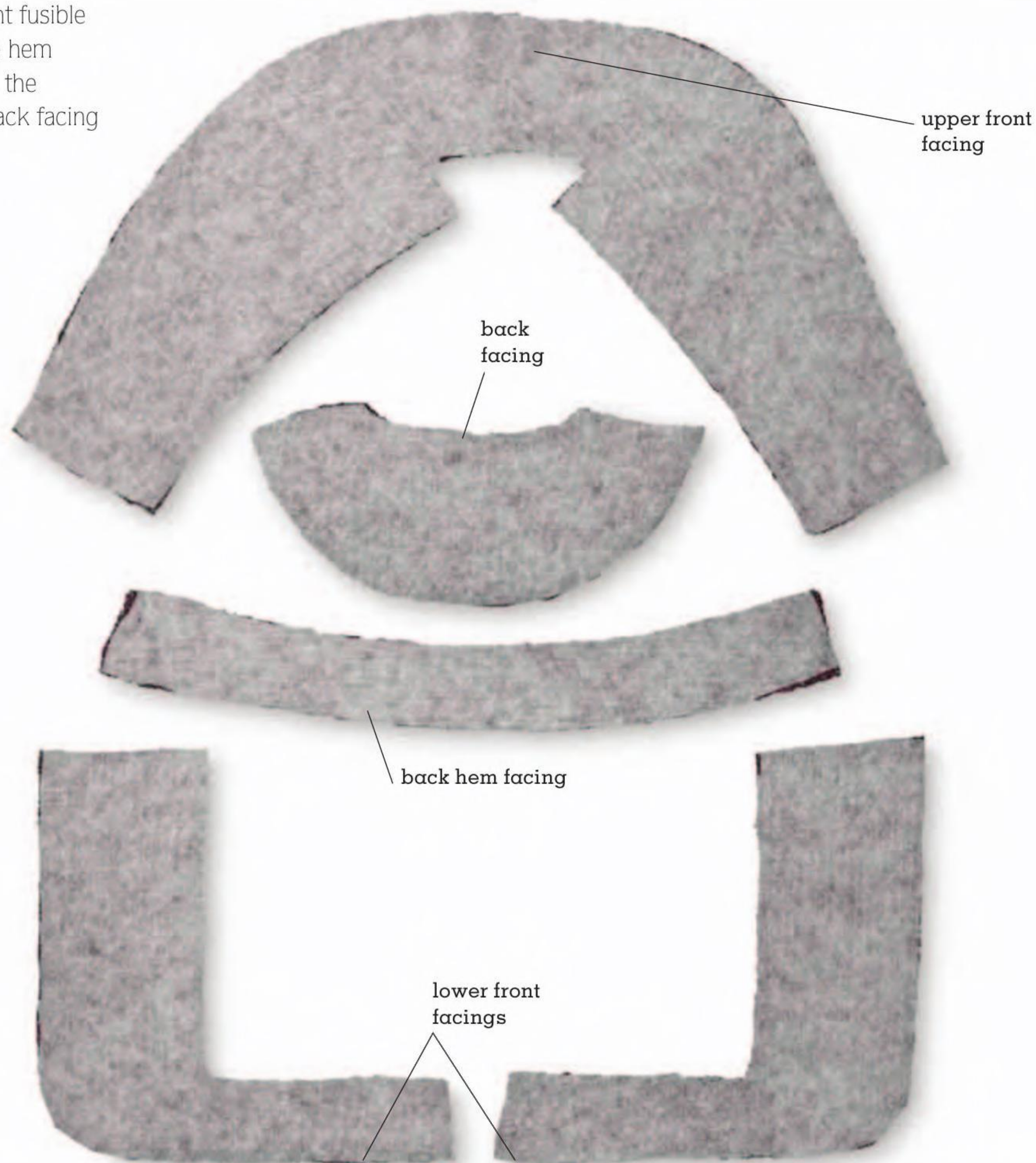


**12** Place the collar to the jacket, RS to RS, matching the CB seams. Pin and stitch. Press the seam open.

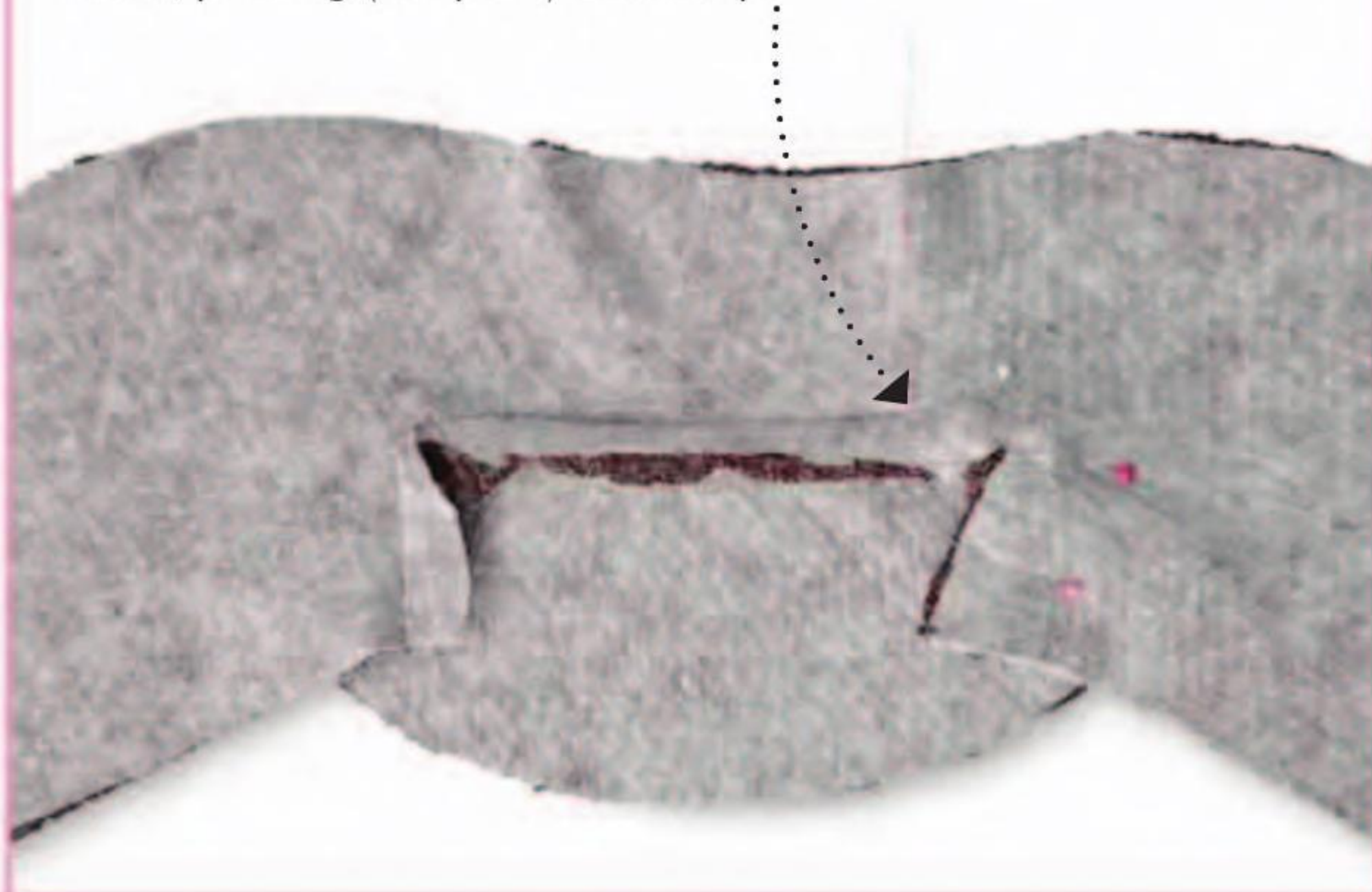




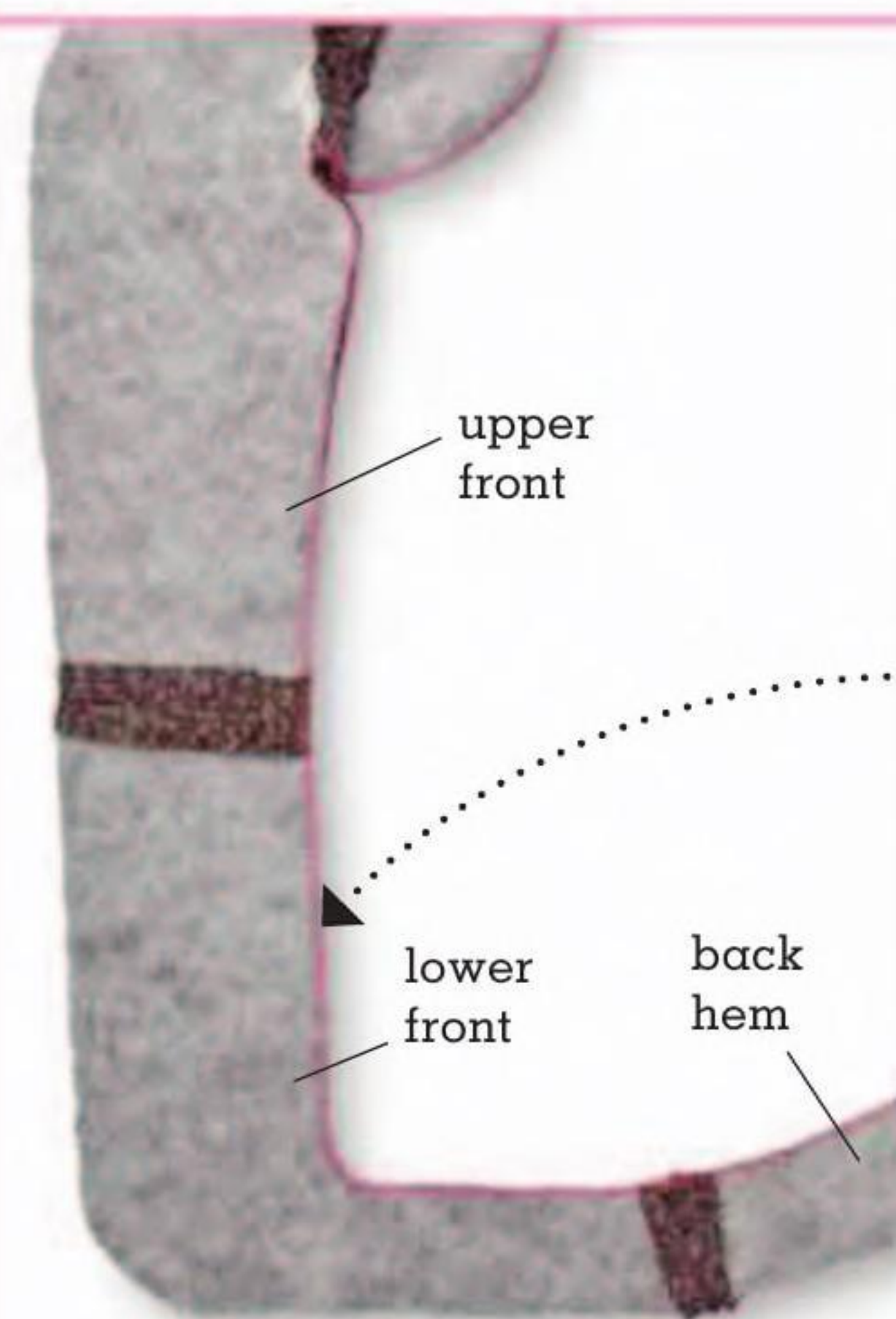
**13** Attach lightweight fusible interfacing to the hem facing, the front facing, the collar facing, and the back facing (see p.47).



**14** Clip the front facing at the marked dots. Join the back facing to the front facing, RS to RS, and stretch to fit. Stitch, pivoting (see p.37) at the clips.

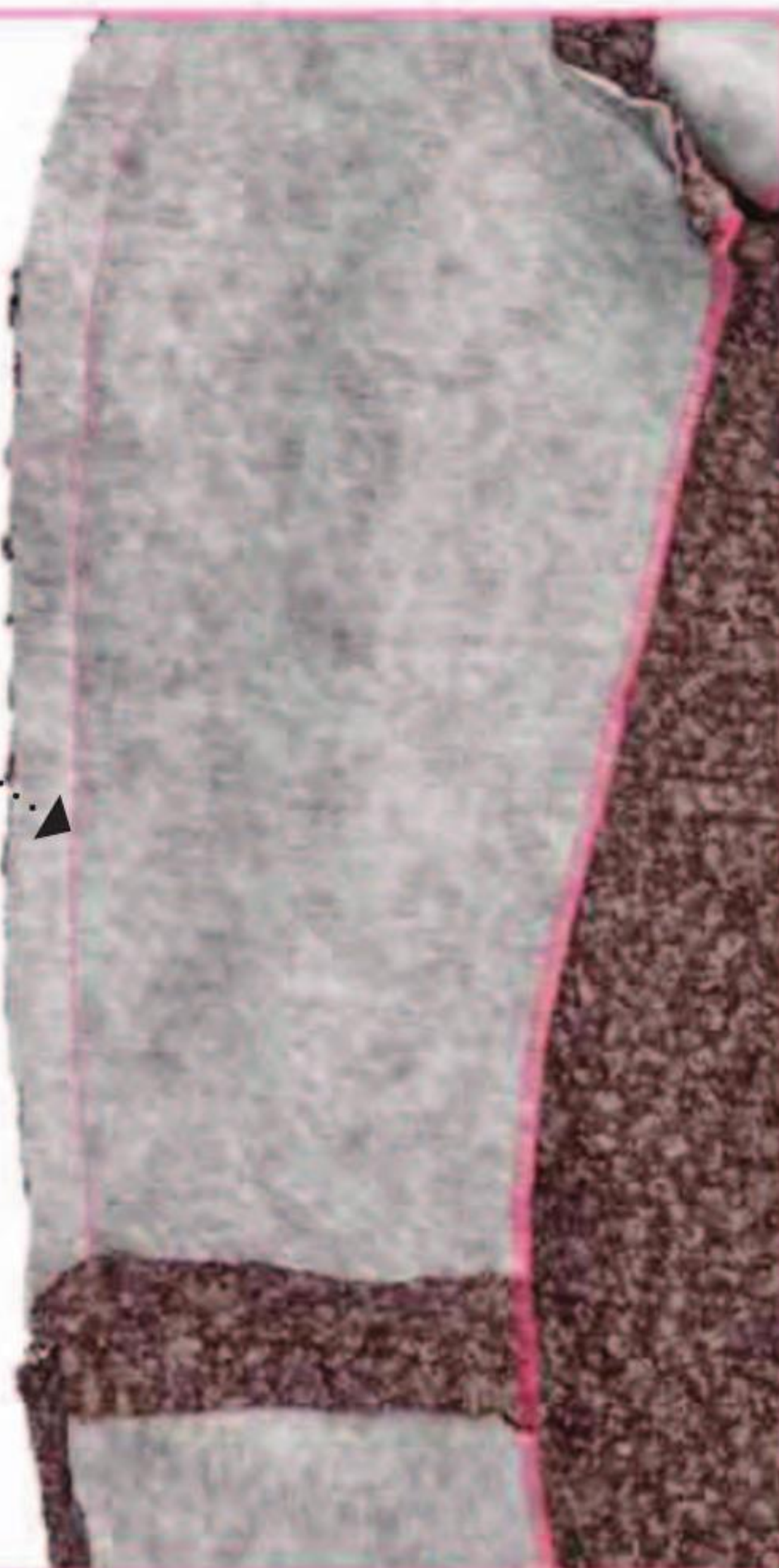


**15** Join the lower front facing and the back hem facing to the front facing. Neaten the outer edge using either a 3-thread serger stitch or a small zigzag stitch.





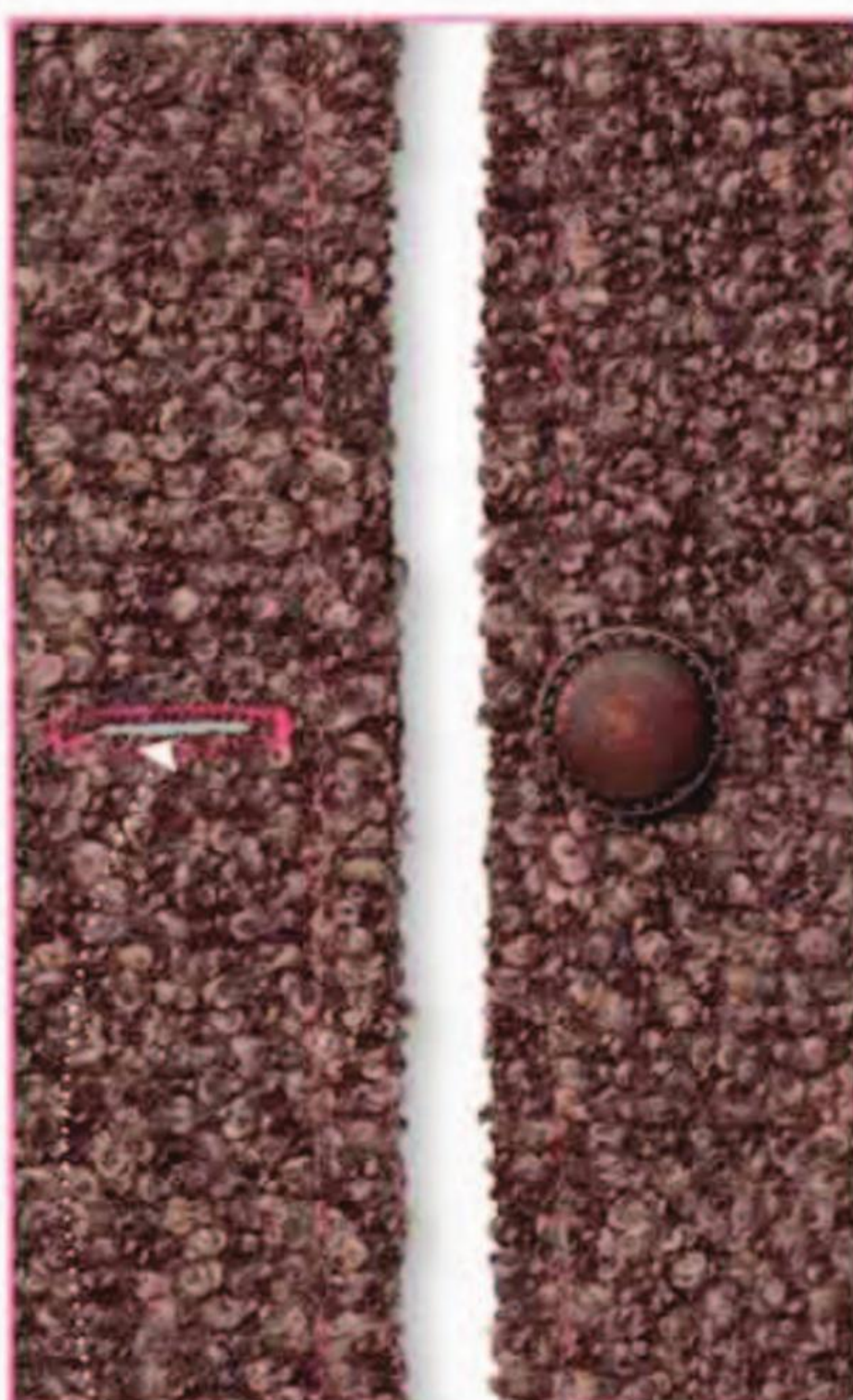
**16** Join the completed facing to the edge of the jacket, RS to RS. Pin and stitch.



**17** So the collar will roll back, layer the facing side of the seam (see p.38) below the seam in the facing, and layer the jacket side of the seam above the seam in the facing. Clip, turn to the RS, and press.



**18** Topstitch (see p.39) around the outer edges of the jacket.



**19** On the RH (right hand) side of the jacket (as worn), make a horizontal buttonhole as marked (see p.72). Attach a corresponding button (see p.71). Turn up the sleeve hems by 1 1/4in (3cm) and hand stitch in place.



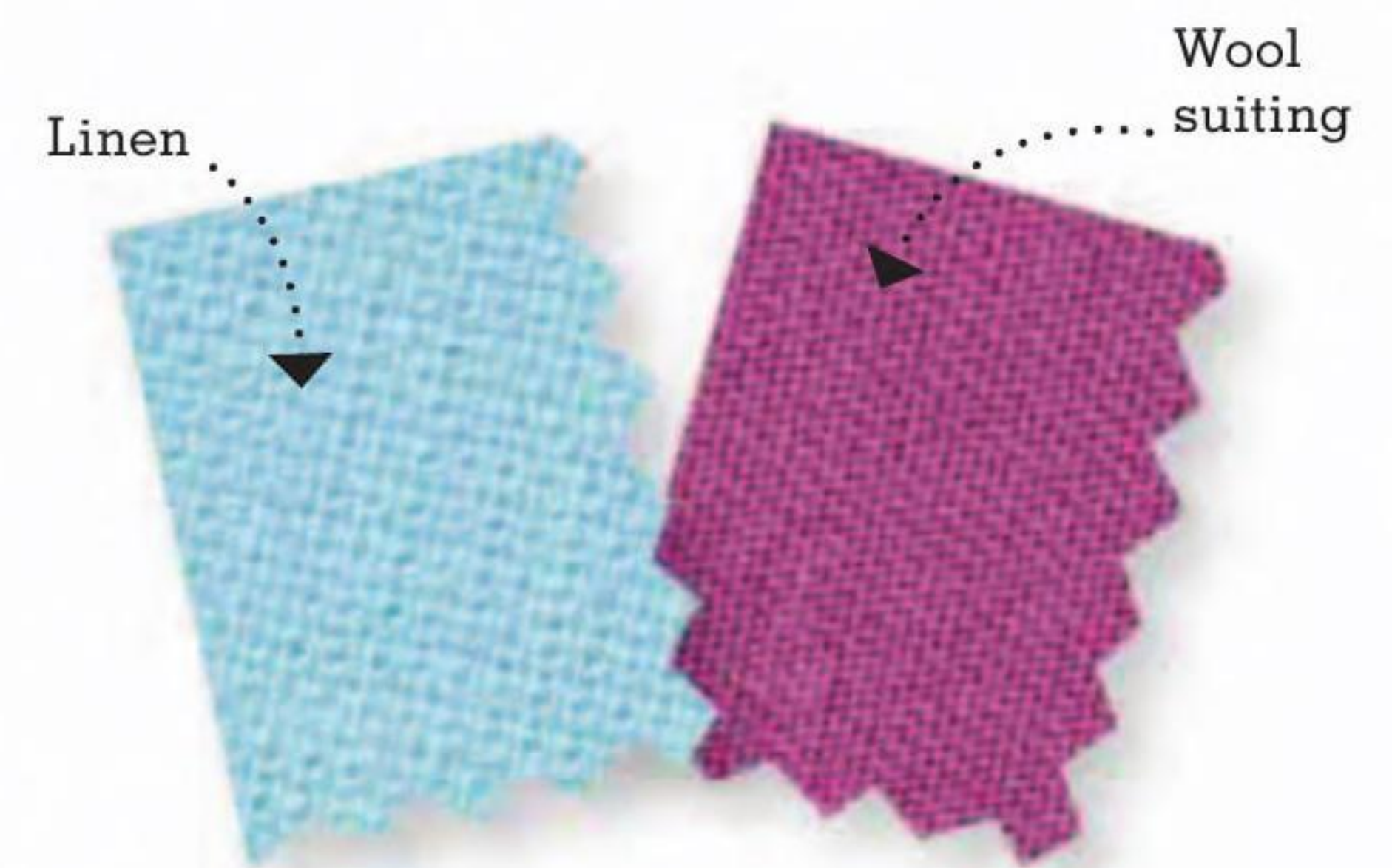
**20** On the inside of the jacket, hand stitch the seams on the facings to the jacket seams and secure the end of each shoulder pad to the shoulder seam.





# Lined shawl collar jacket

This version of the jacket in a fine, boiled wool has been lined, patch pockets have been added, and these and the collar edge have been trimmed with braid. The result is a more formal jacket that would look good with a matching skirt.



**We made our jacket** in a very fine boiled wool, but you could try a linen for the summer or a wool suiting for the office.

## BEFORE YOU START

### YOU WILL NEED

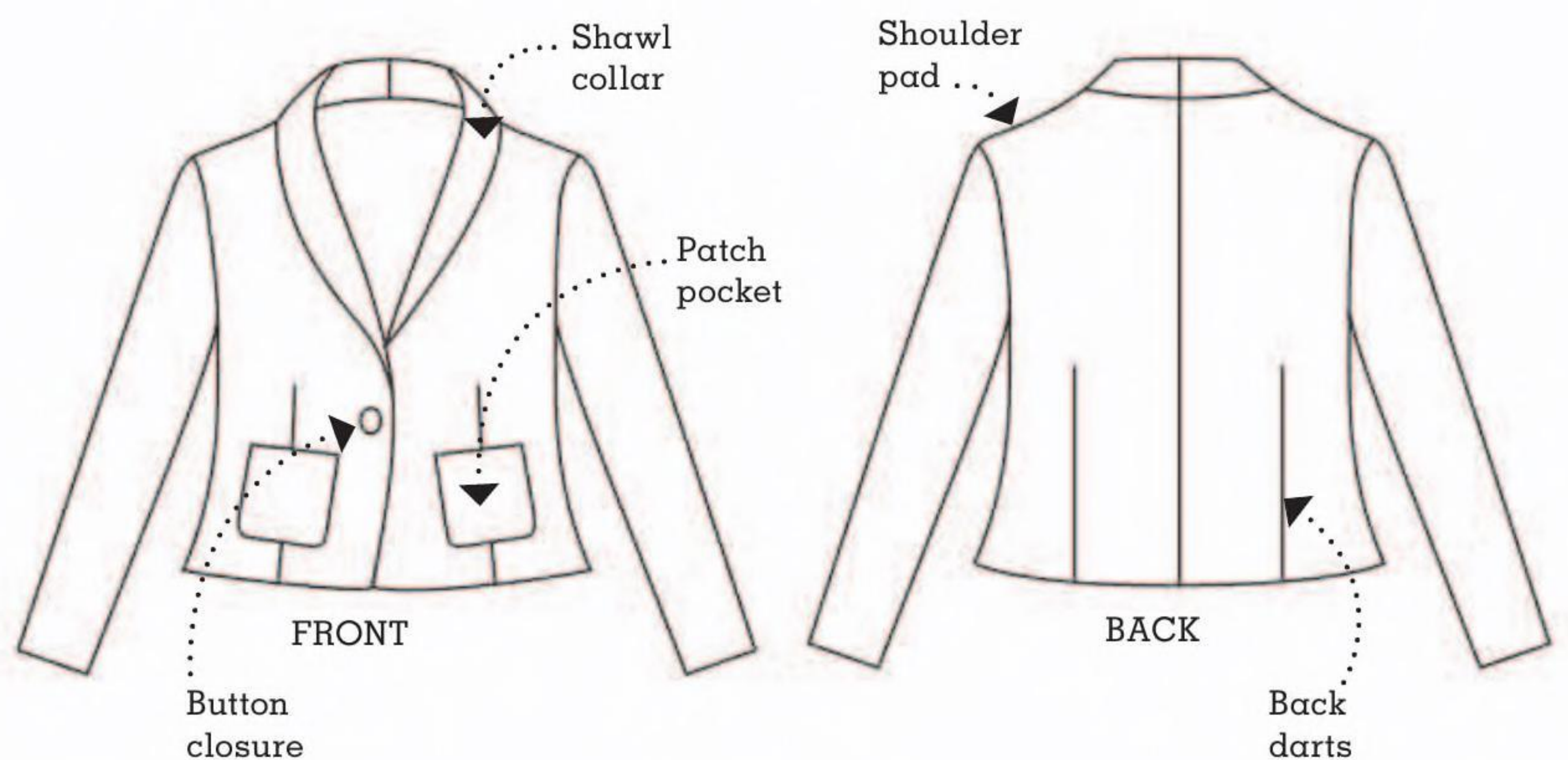
- 2½yd (2m) x 60in (150cm) fabric
- 2yd (1.5m) x 60in (150cm) lining fabric
- 1¼yd (1m) medium-weight fusible interfacing
- 2 spools matching all-purpose sewing thread
- 1 spool contrasting all-purpose thread for pattern marking
- 1 pair shoulder pads
- 5½yd (5m) decorative braid
- 1 in (2½cm) button

### PREPARING THE PATTERN

- This jacket is made using Jacket Pattern Two (see pp.210–217)
- Follow the instructions (see pp.166–167) to download or copy the pattern in your size

## GARMENT CONSTRUCTION

This lined, waist-length, shawl collar jacket has front and back darts. There is a CB (center-back) seam and the wrist-length, set-in sleeve has a shoulder pad. The jacket has a single-button closure and patch pockets trimmed with braid to match the collar.





## HOW TO MAKE THE LINED SHAWL COLLAR JACKET



**1** Cut out the pattern pieces from both the fabric and the lining.

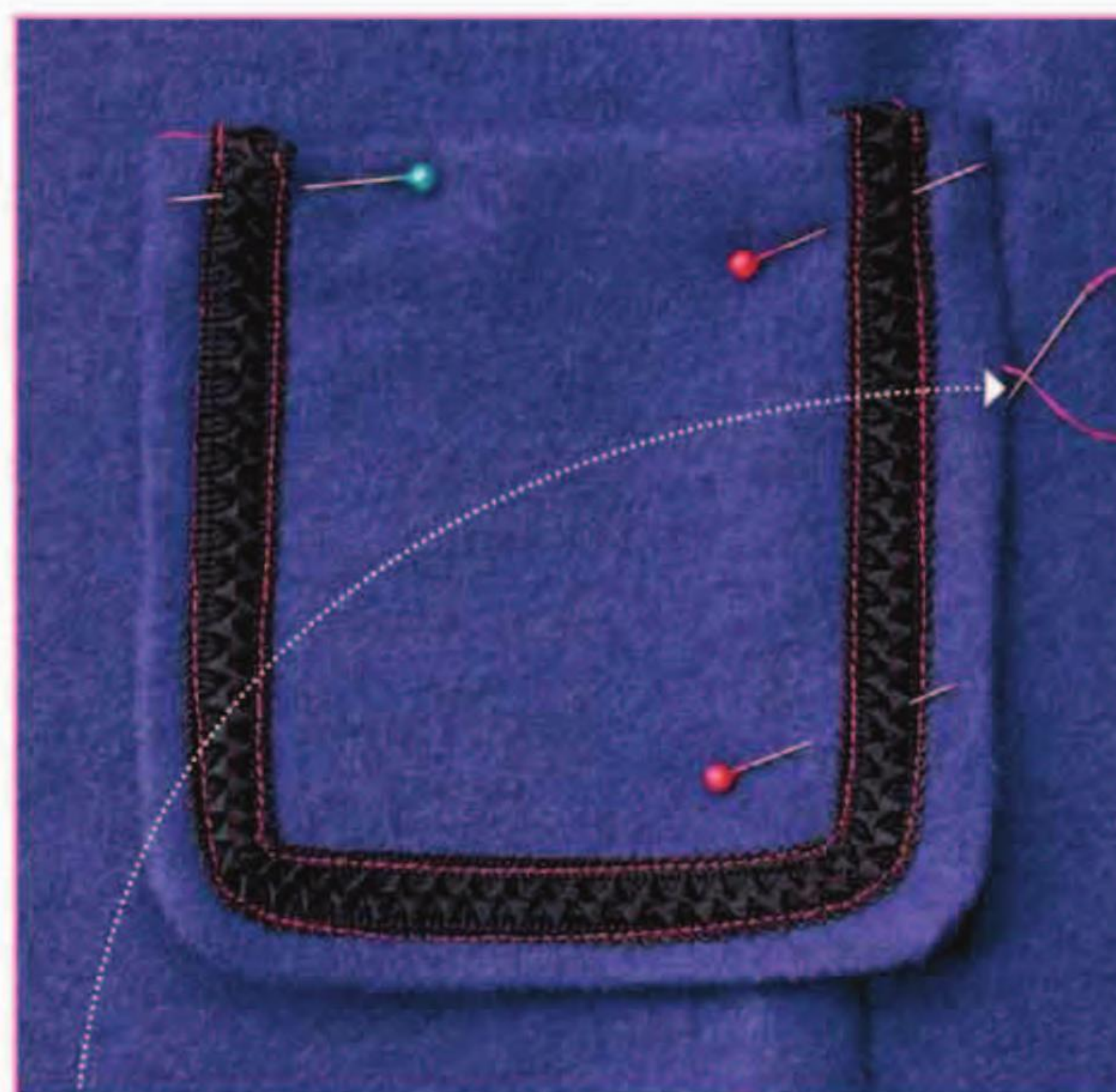
**2** Mark the pattern markings on both the lining and the fabric using tailor's tacks (see p.27). Make all the darts in both fabrics (see pp.40–41) as for the Classic shawl collar jacket step 2.

**3** Make up the fabric as for the Classic Shawl Collar Jacket steps 5–7 and 11–15, omitting the seam neatening.

**4** Pin a shoulder pad to the sleeve-to-shoulder seam and attach with a large running stitch.



**5** Make the lined patch pockets (see p.61).



**6** Pin and topstitch (see p.39) the decorative trim to the front of the pockets. Pin and hand stitch the pockets to the jacket front in the marked positions.





**7** Make the darts in the back lining and pin the tuck in the front lining. Join the lining at the side and shoulder seams and press the seams open.



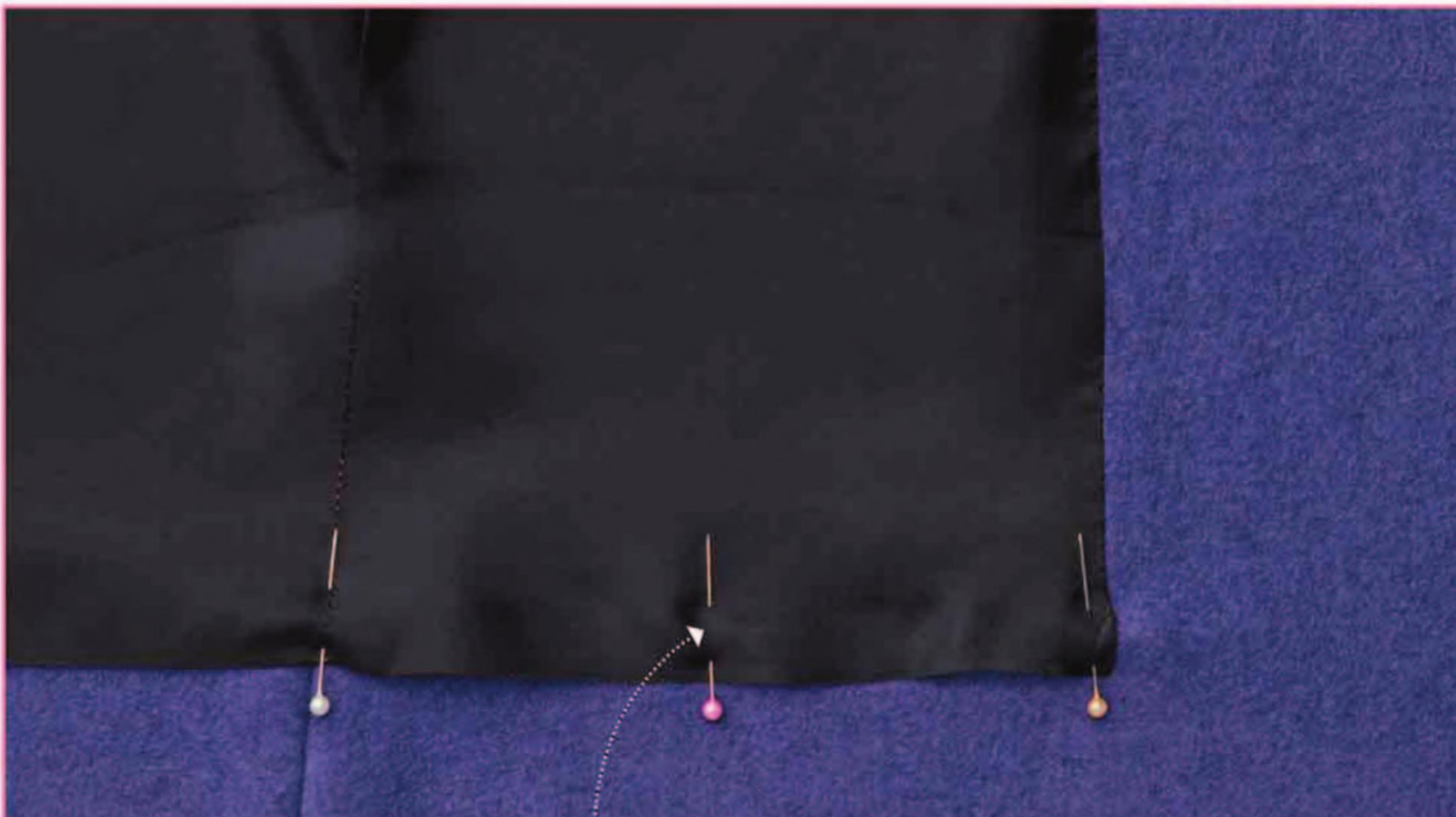
**8** Make up the lining sleeve and insert it into the lining jacket in the same way as for the Classic Shawl Collar Jacket steps 6–7.



**9** Attach the interfaced facing to the lining jacket, RS (right side) to RS, matching at the shoulder seams. Do not attach the hem facing to the lining. Remove the pins in the tucks. Press the seams toward the lining.



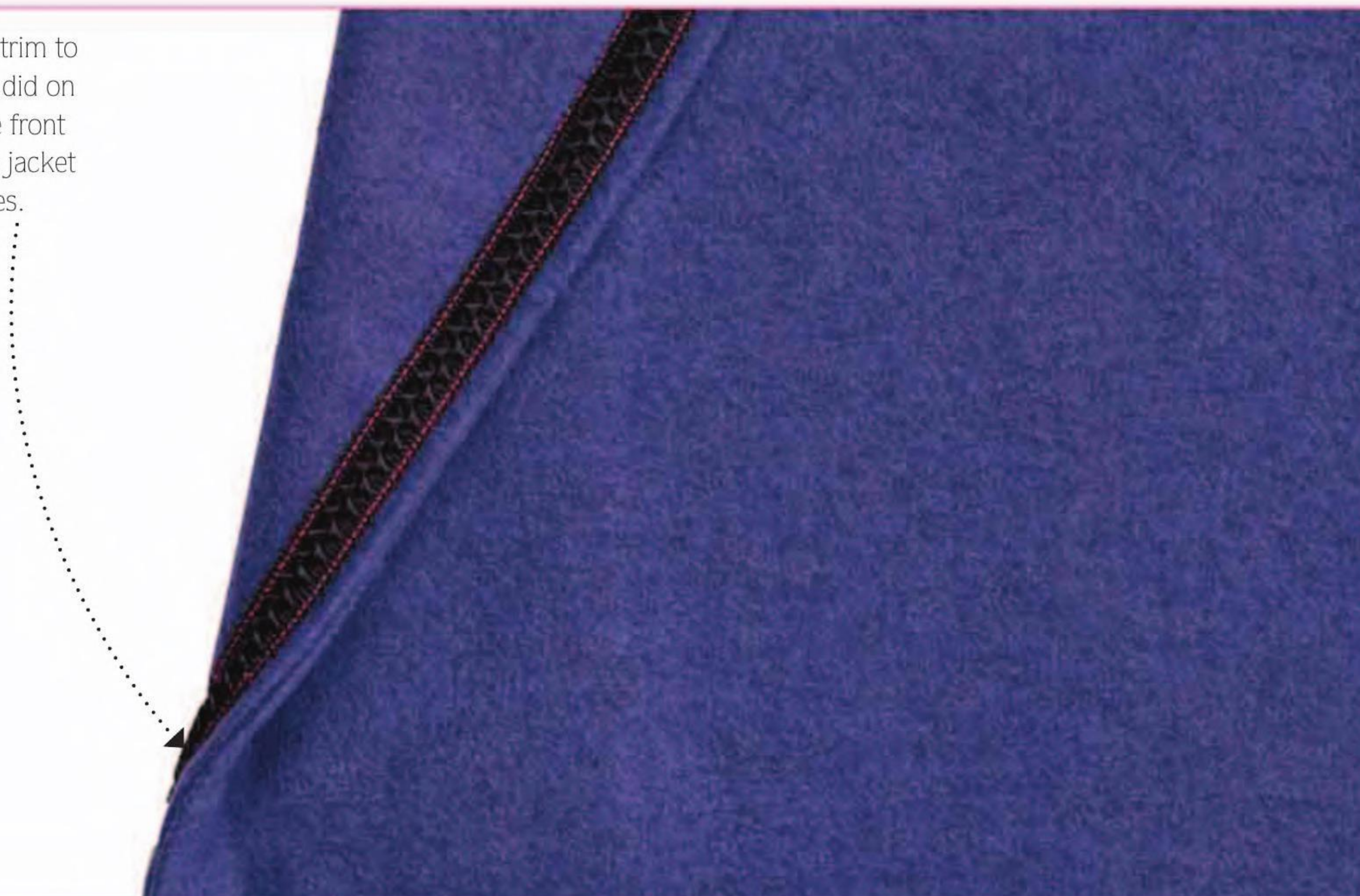




**10** Continue as for the Classic Shawl Collar Jacket steps 16 and 17.

**11** Turn up the raw edge of the lining  $\frac{5}{8}$ in (1.5cm) and pin it to overlap the jacket facing. Allow a tiny pleat to form at the CB (center back) of the lining to ensure the lining does not pull on the jacket. Hand stitch in place. Turn up the sleeve lining and the sleeve hem to match.

**12** Add a decorative trim to the collar, as you did on the pocket. Topstitch the front and bottom edges of the jacket and the end of the sleeves.









# Patterns





# Using the pattern section

To create any of the garments in this book, you will first need to transfer the pattern to paper. You can do this in one of three ways: download it from our website, draw the pattern by hand onto pattern paper, or enlarge it on a photocopier. Before you begin, you will also need to find the correct size for you.

## Find your size

Find your size by taking your bust, waist, and hip measurements and finding the closest set of measurements in the table below. If you are between sizes, choose the larger of the two.

SIZE	2–4	4–6	6–8	8–10	10–12	12–14	14–16	16–18	18–20
BUST	32½in (82cm)	33½in (84.5cm)	34½in (87cm)	36½in (92cm)	38in (97cm)	40in (102cm)	42in (107cm)	44in (112cm)	46in (117cm)
WAIST	24½in (62cm)	25½in (64.5cm)	26½in (67cm)	28½in (72cm)	30½in (77cm)	32½in (82cm)	34½in (87cm)	36½in (92cm)	38in (97cm)
HIP	34½in (87cm)	35½in (89.5cm)	36½in (92cm)	38in (97cm)	40in (102cm)	42in (107cm)	44in (112cm)	46in (117cm)	48in (122cm)

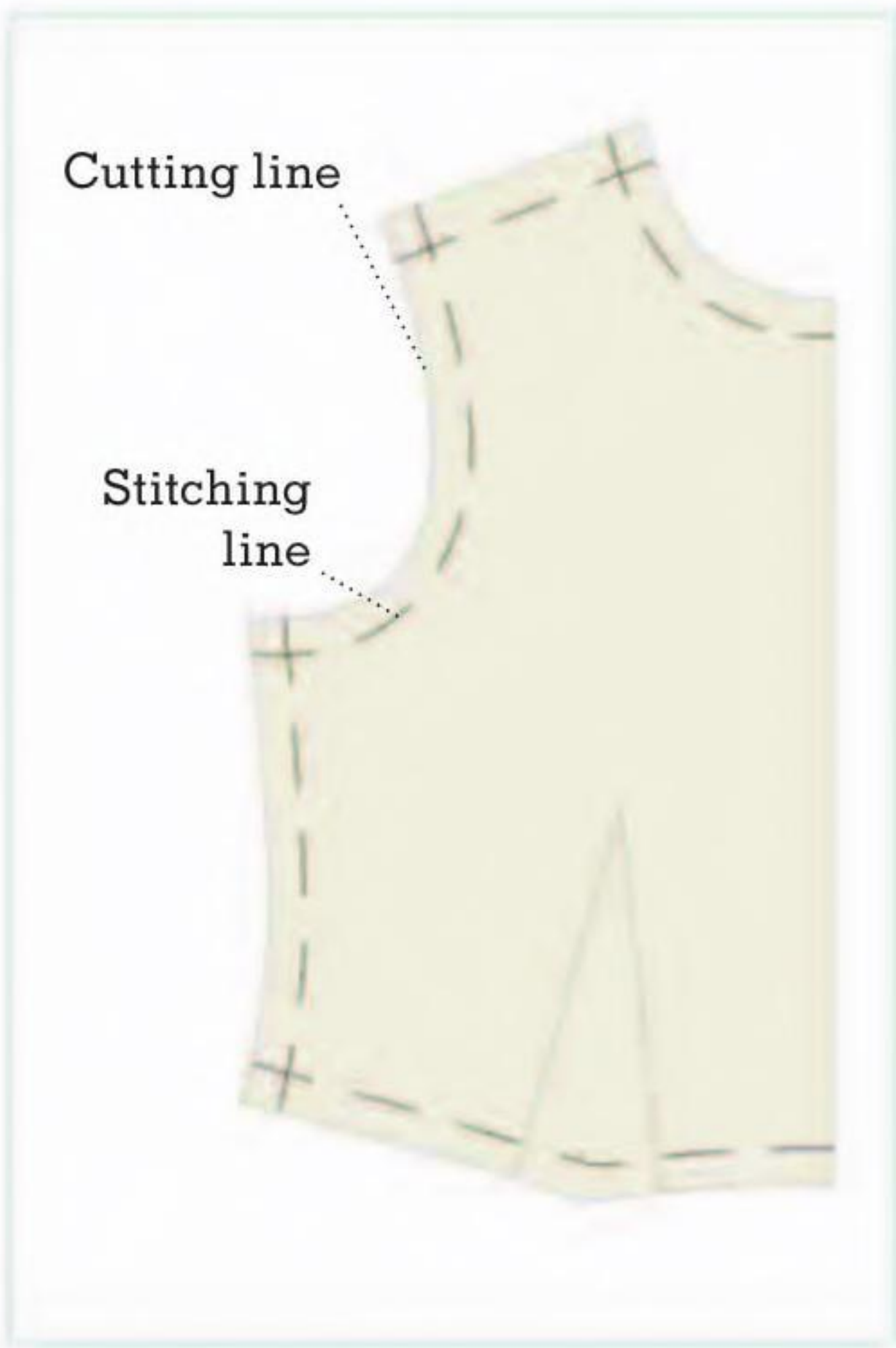
### VARIED SIZES

You may have noticed that your size in the table differs from what you would buy in a store. In general, dressmaking sizes tend to be smaller than sizes in stores. It is always a good idea to make a garment in a toile first (see pp.68–69) to make sure that the size is right and the garment fits.

## Seam allowance


Seam allowance is the amount of fabric that is taken up by the seam. It is usually given as the distance between the cutting line and the seam line.

The patterns in this section include ⅝in (1.5cm) seam allowance. This means that to make a garment that is the correct size and shape, you will need to cut along the line on the pattern, and stitch ⅝in (1.5cm) inside the cutting line. An easy way to remember to do this is to mark a stitching line (seam line) onto the pattern pieces before you begin.




## Pattern markings


The following markings are used on the patterns in this section.




Cutting lines




Grain lines




Place-to-fold line




Lengthening and shortening lines




Dart




Button position




Buttonhole




Tuck



Single notches



Double notches



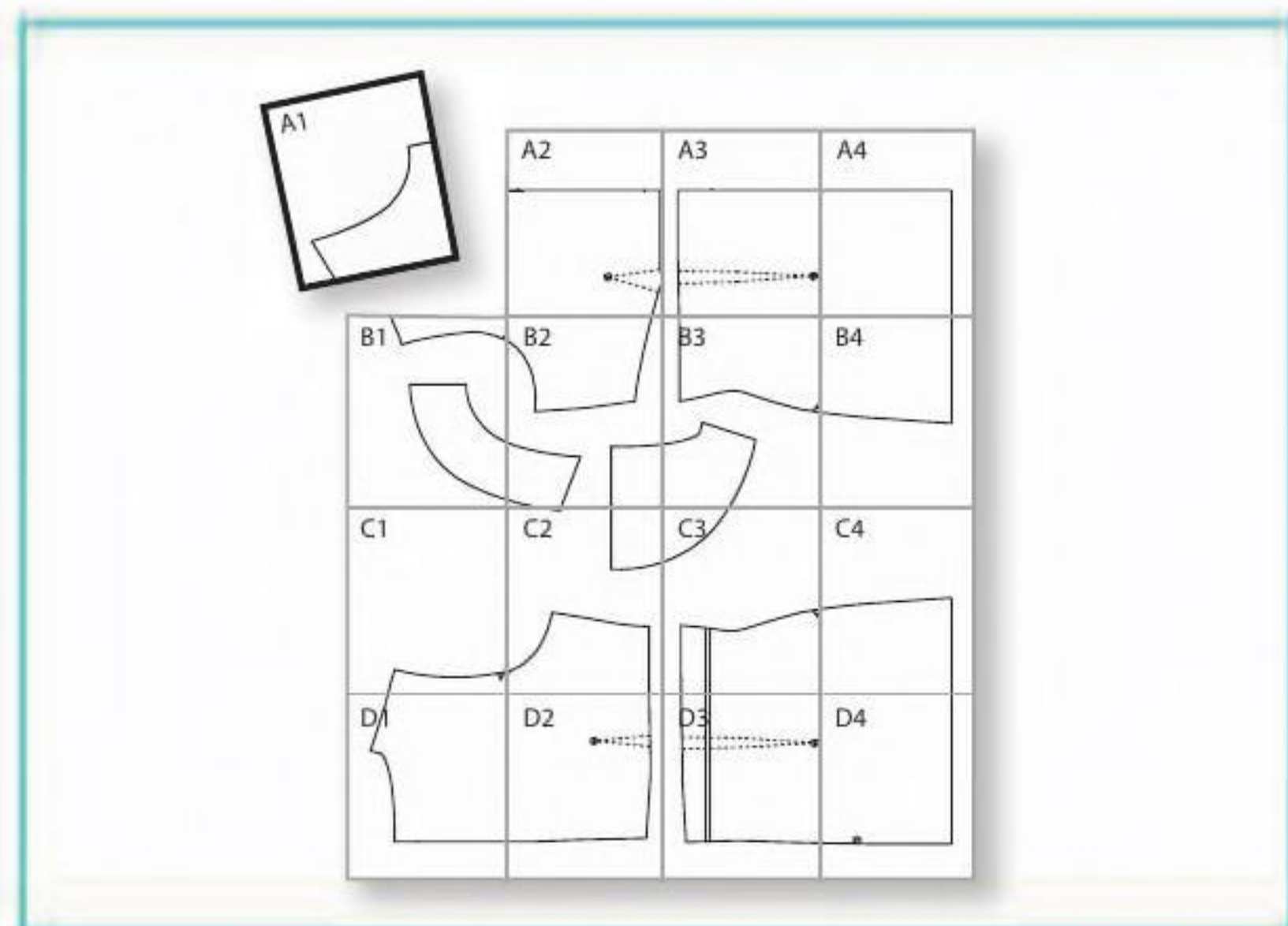
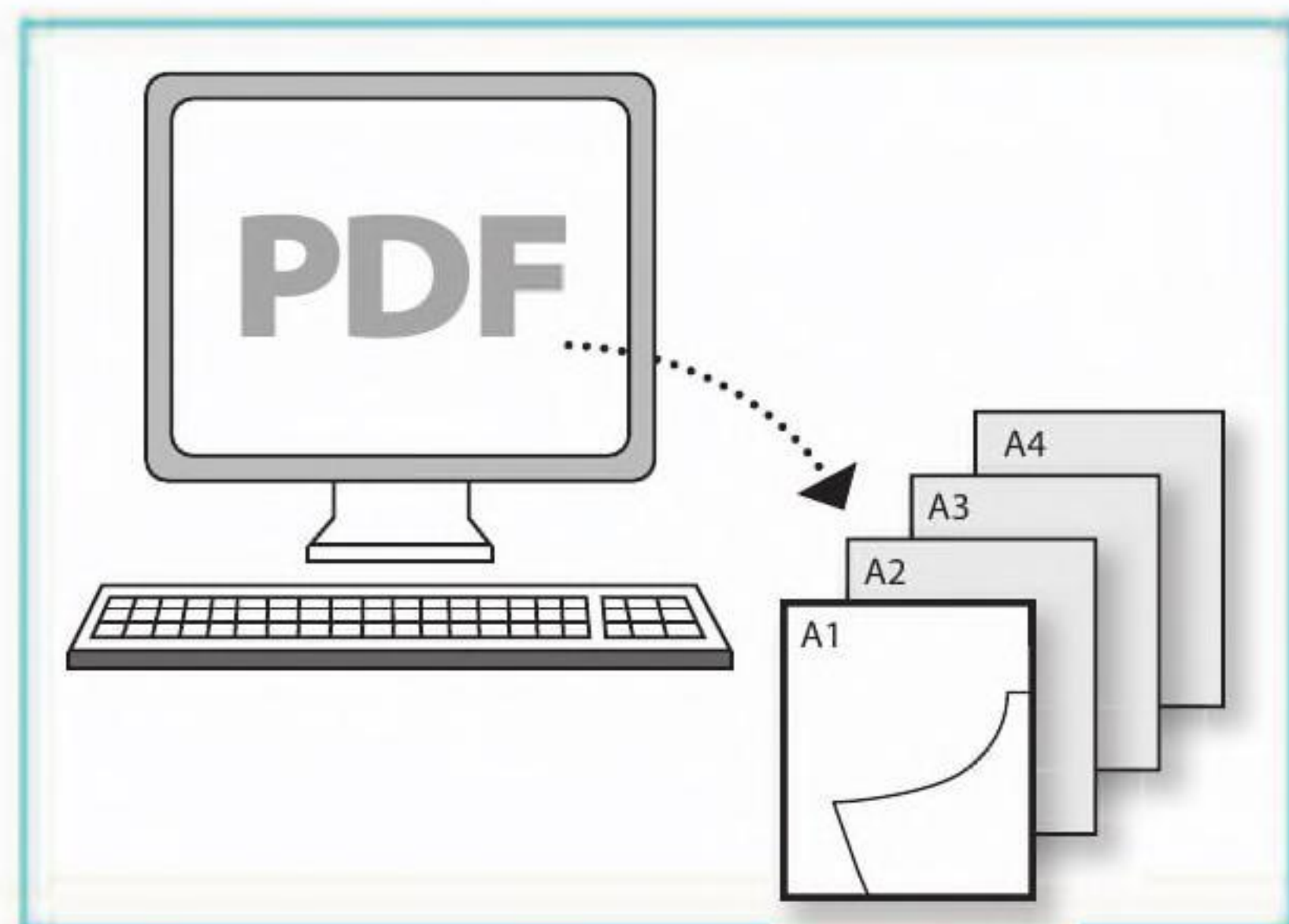
Markings to be transferred from pattern pieces to the fabric for matching or to indicate detail





# Download or copy your pattern

## METHOD 1: DOWNLOADING FROM THE INTERNET

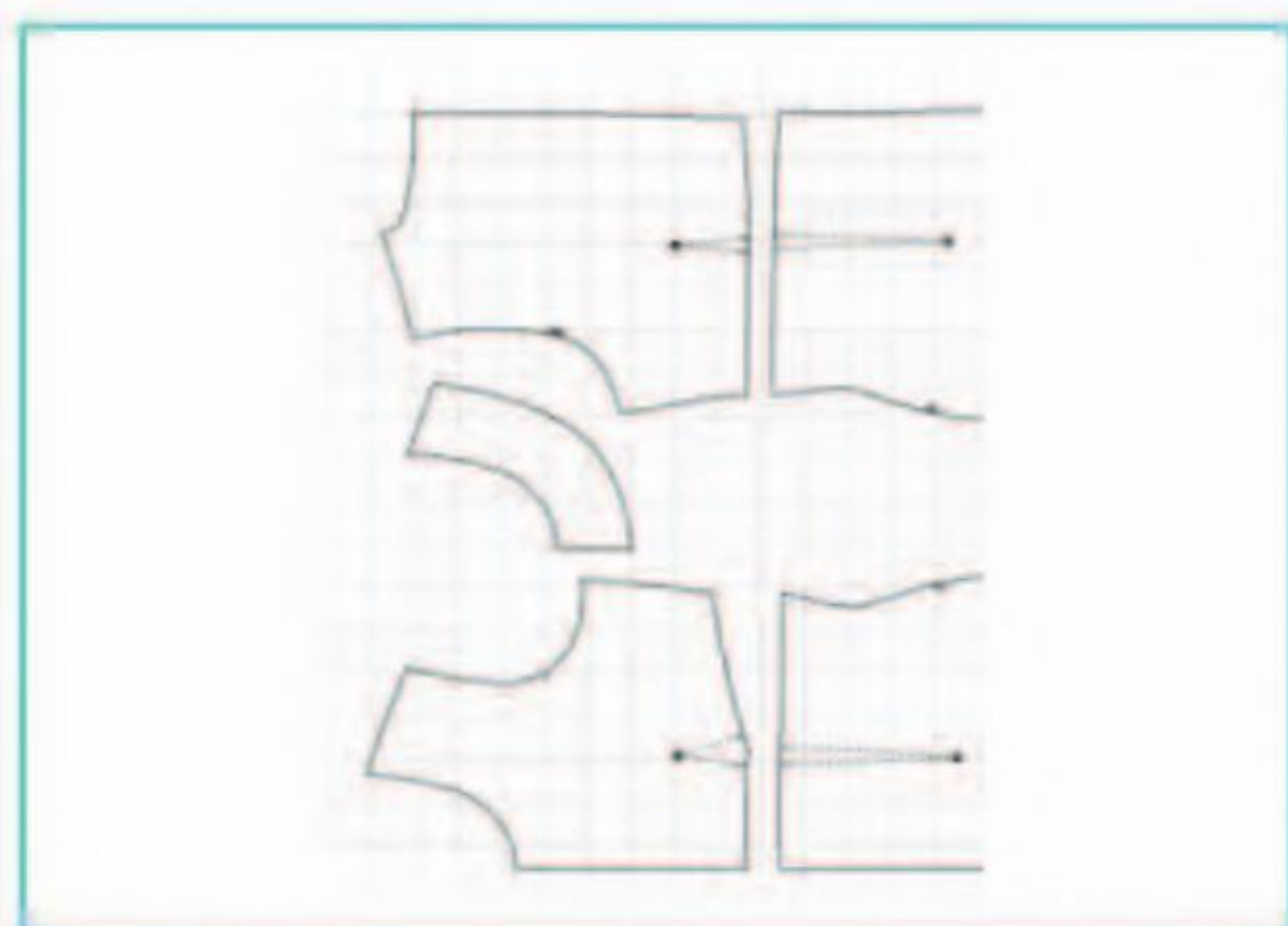
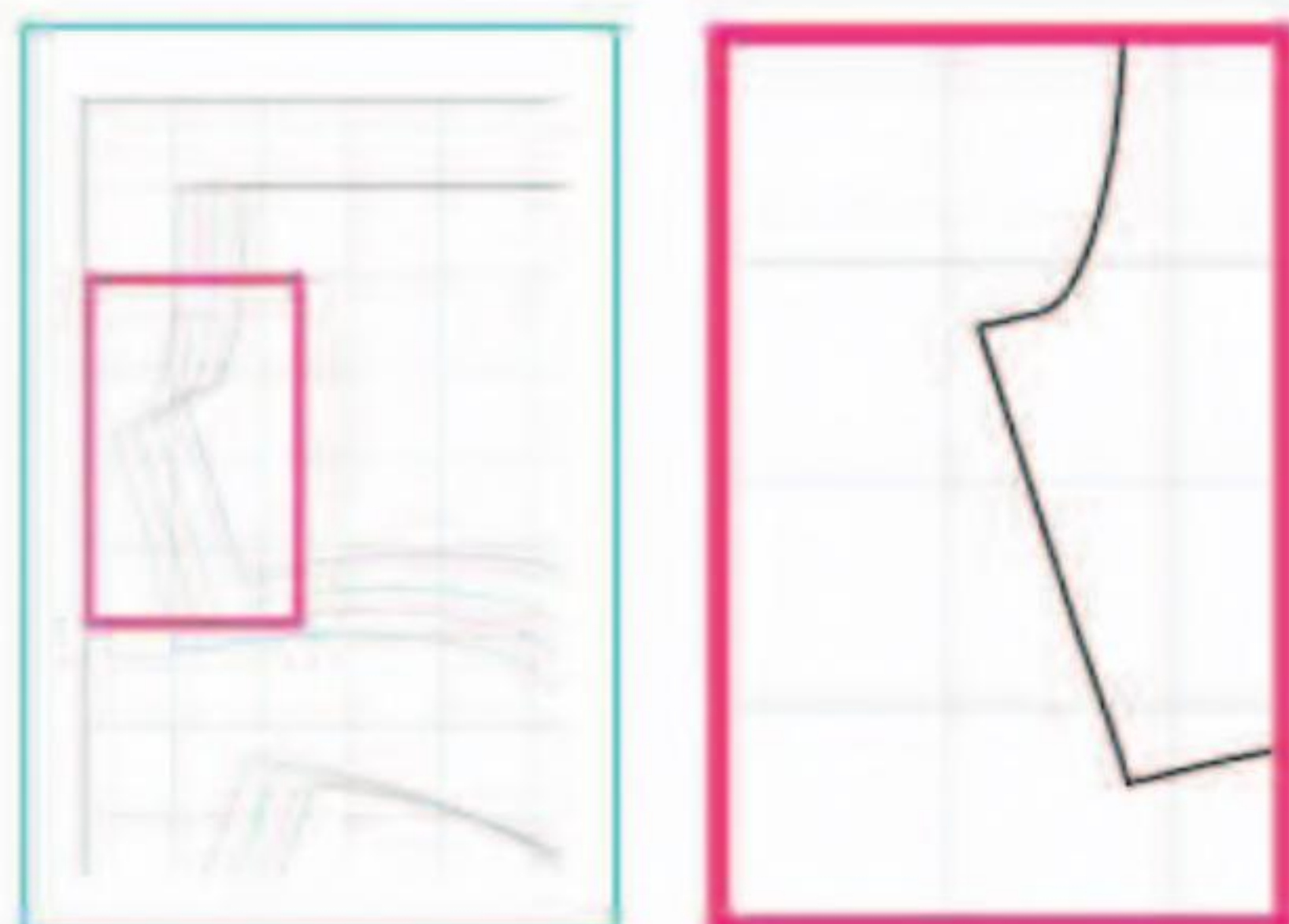


**1** Start by checking which pattern is needed to make the garment or variation. This is listed on the first page of the instructions. Then go to [www.dk.com/dressmaking-step-by-step](http://www.dk.com/dressmaking-step-by-step).

**2** Find the correct PDF for your garment and your size. Download the PDF to your computer and print it out. The pages will be labeled in the order that they fit together.

**3** Trim the white margins from the printed pages and tape the pages together, using the letters and gridlines as a guide. Cut out the pattern pieces.

## METHOD 2: DRAWING THE PATTERN BY HAND

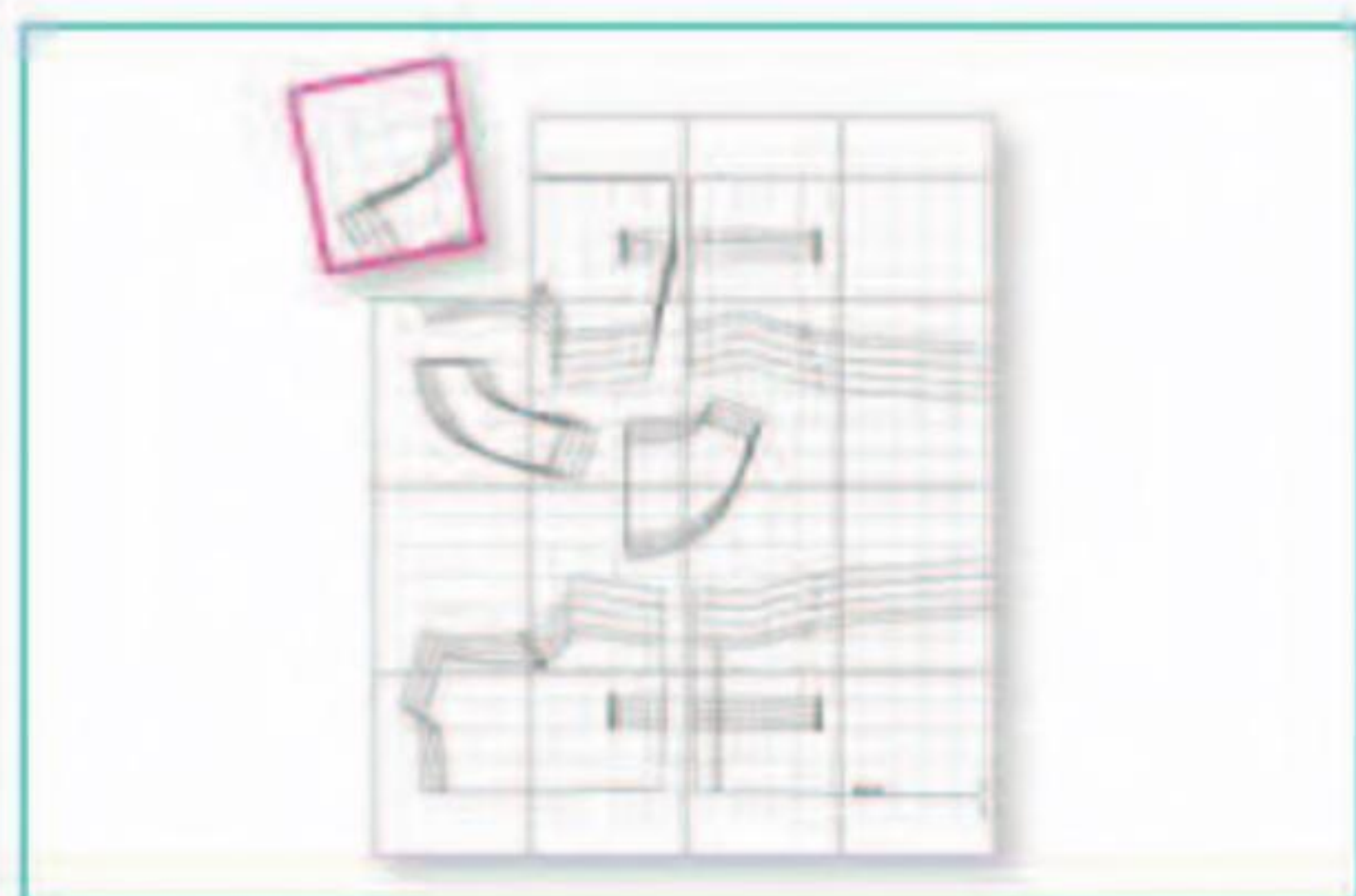
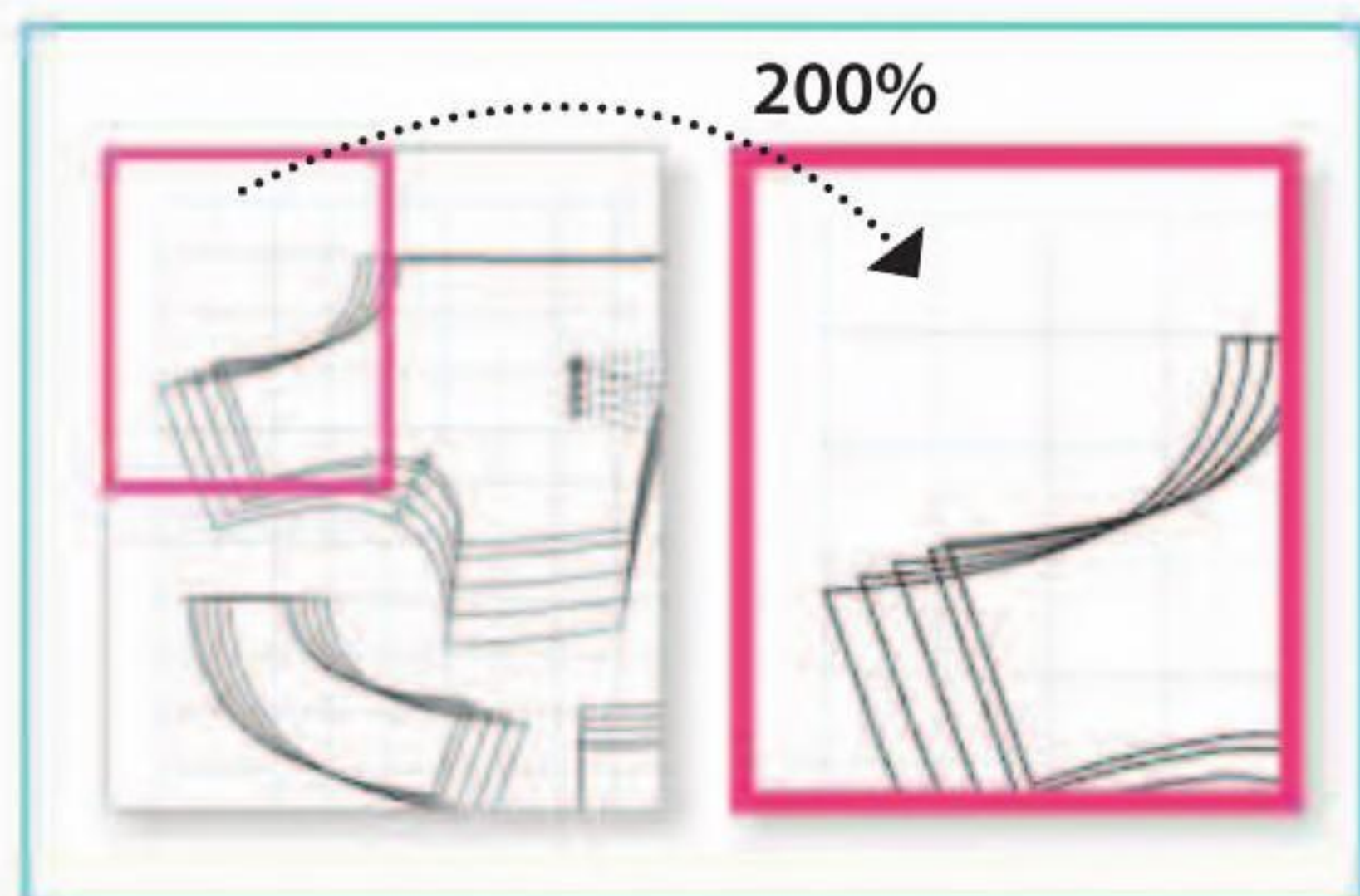
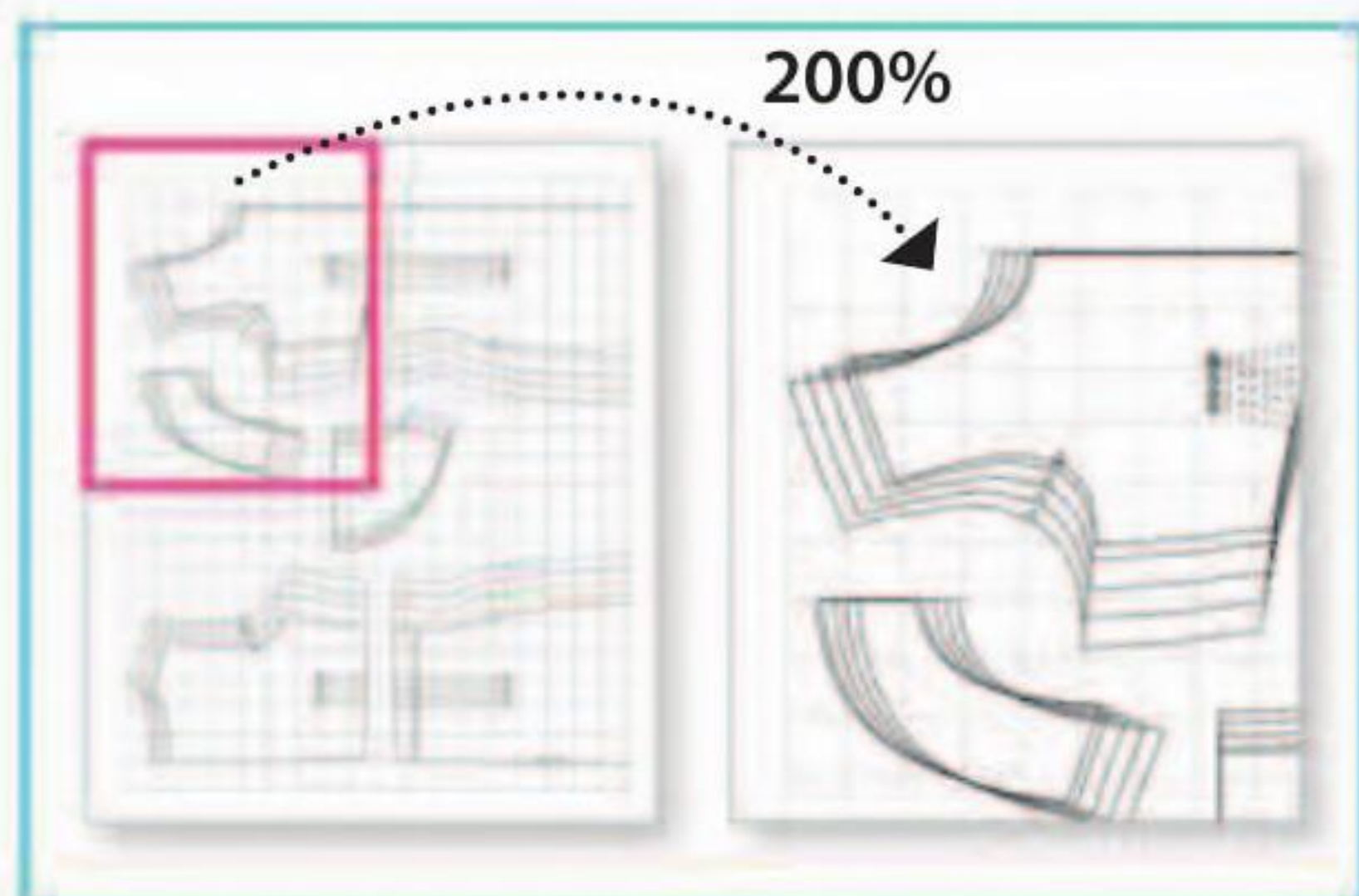


**1** Each grid square in the patterns represents a 2in (square at full size). To enlarge the patterns by hand, you will need pattern paper with a 2in grid.

**2** Begin by finding the colored line for your size in the pattern. Enlarge the pattern onto your paper, mapping each square of the pattern onto a 2in square on the pattern paper.

**3** Depending on the size of your pattern paper, you may need to stick together several sheets to fit all the pieces for a single pattern. Once you have copied all the pieces, cut them out.

## METHOD 3: PHOTOCOPYING



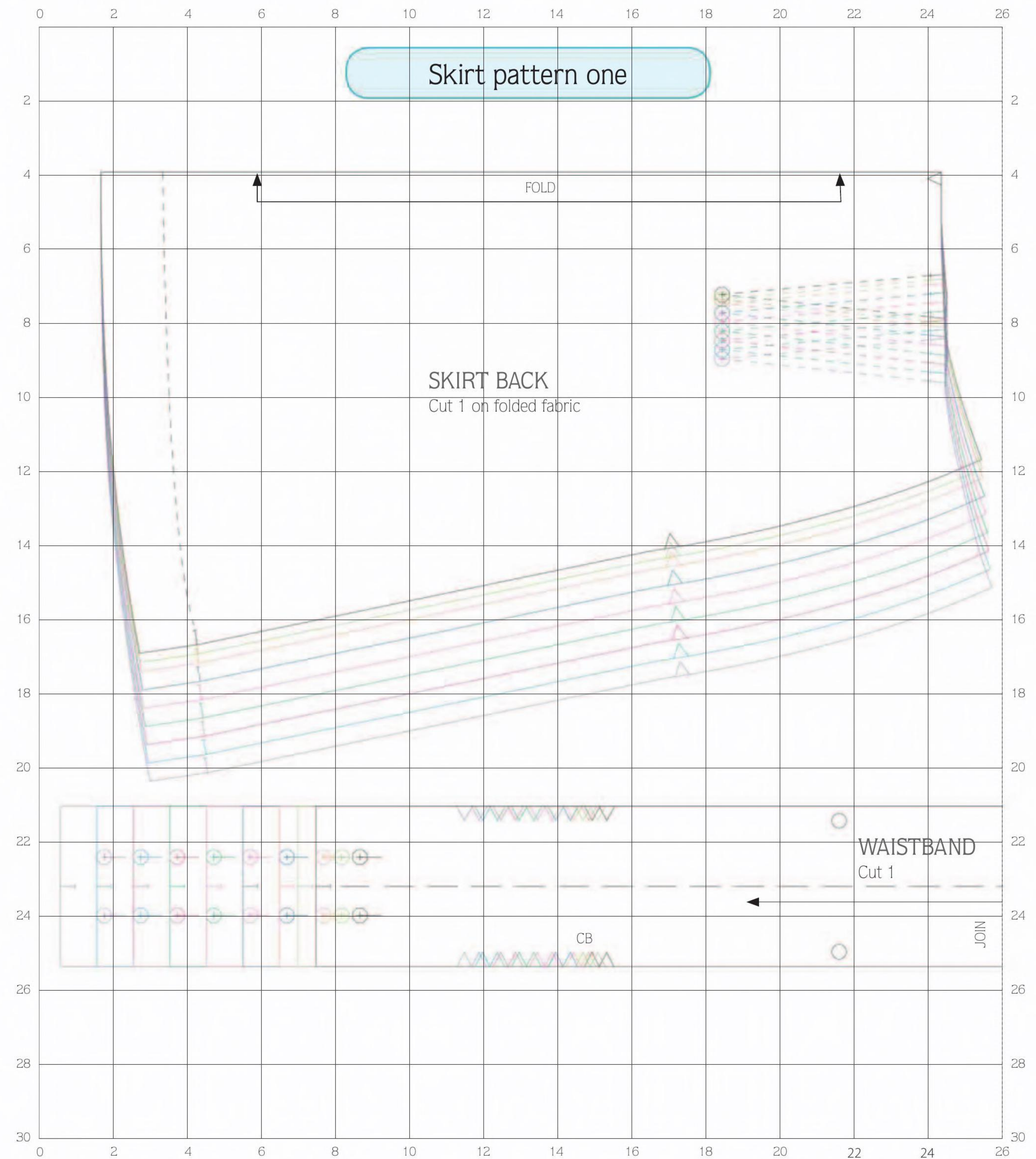
**1** To enlarge the pattern on a photocopier, begin by copying it at 100%. Find your size in the table, and draw along the line for your size in marker or pen. Enlarge the pattern by 200%.

**2** Enlarge the pattern pieces again by 200% to reach full size. If you are using a photocopier that has a 400% setting, you can use this setting to enlarge the pieces in one step.

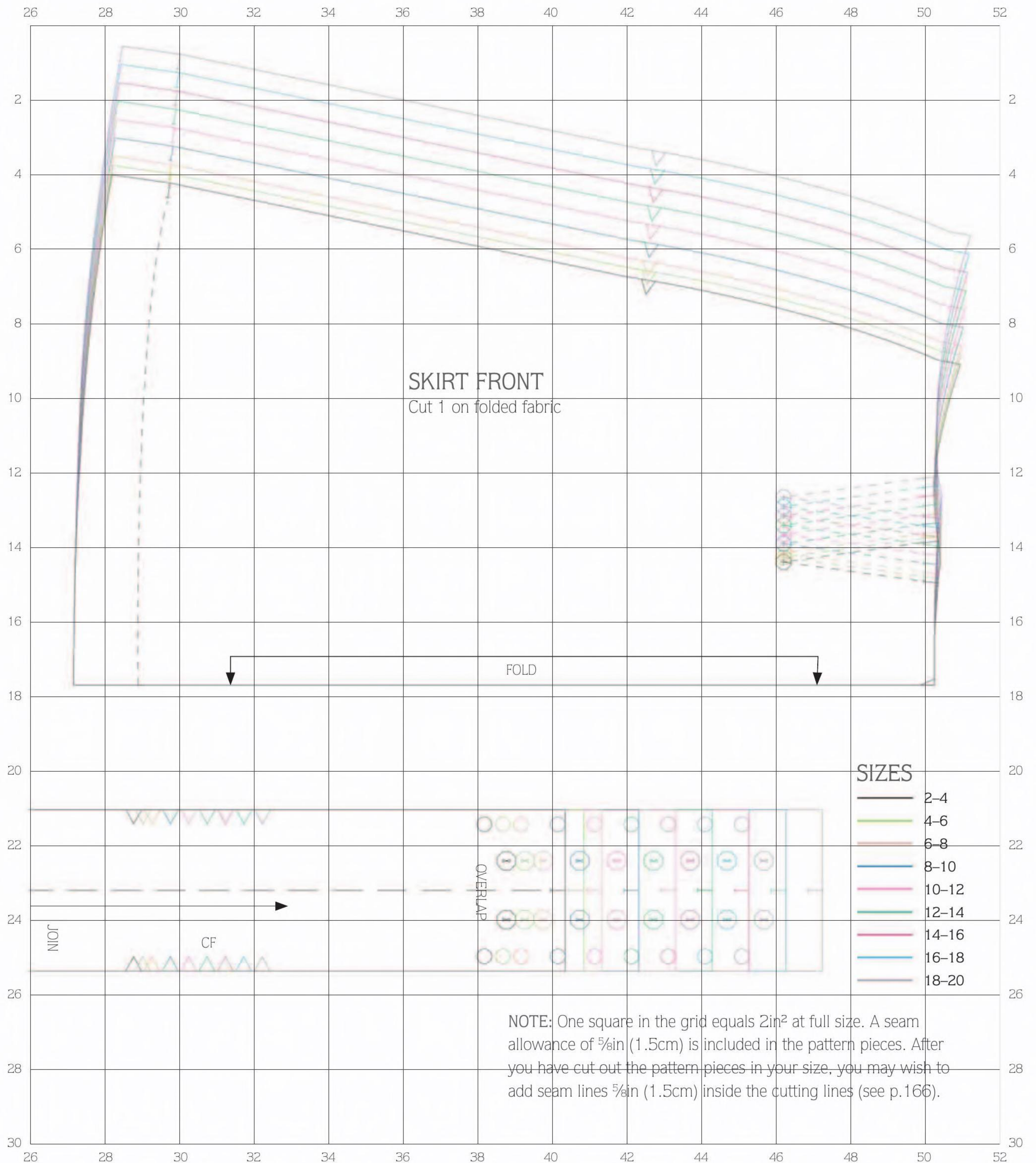
**3** Once you have enlarged all parts of the original page, piece them together using the gridlines as a guide, and tape them down. Cut around your size.



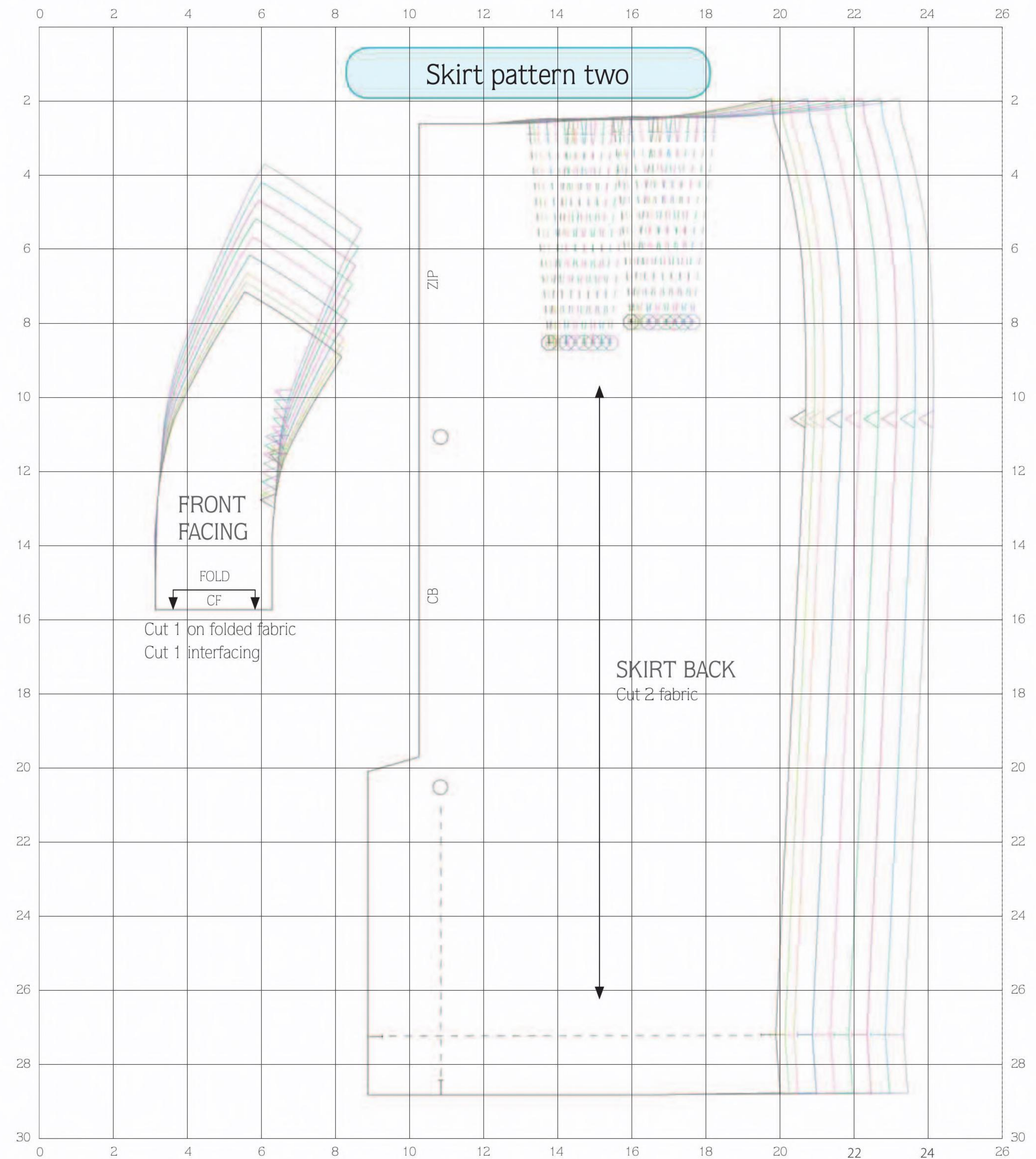




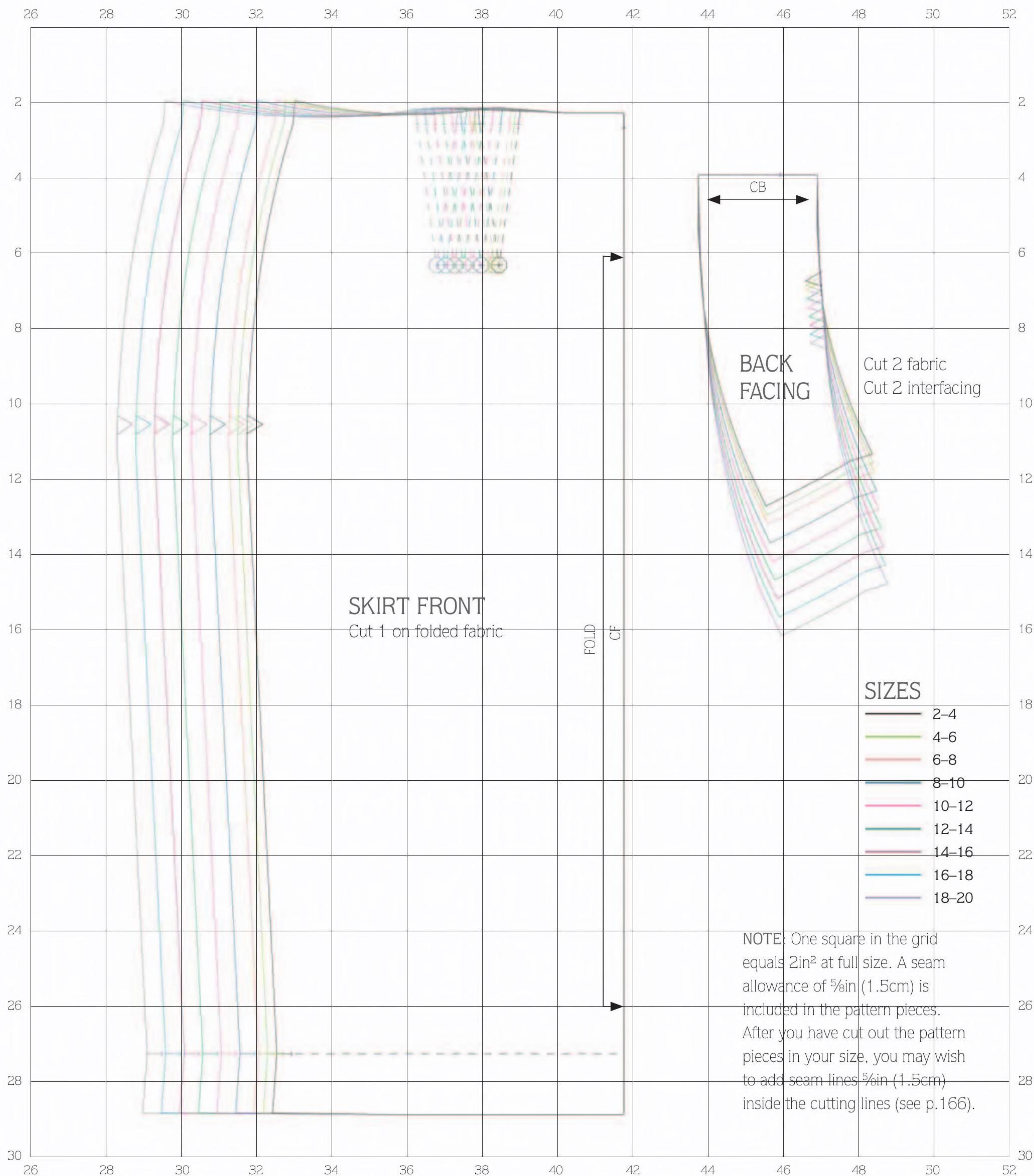




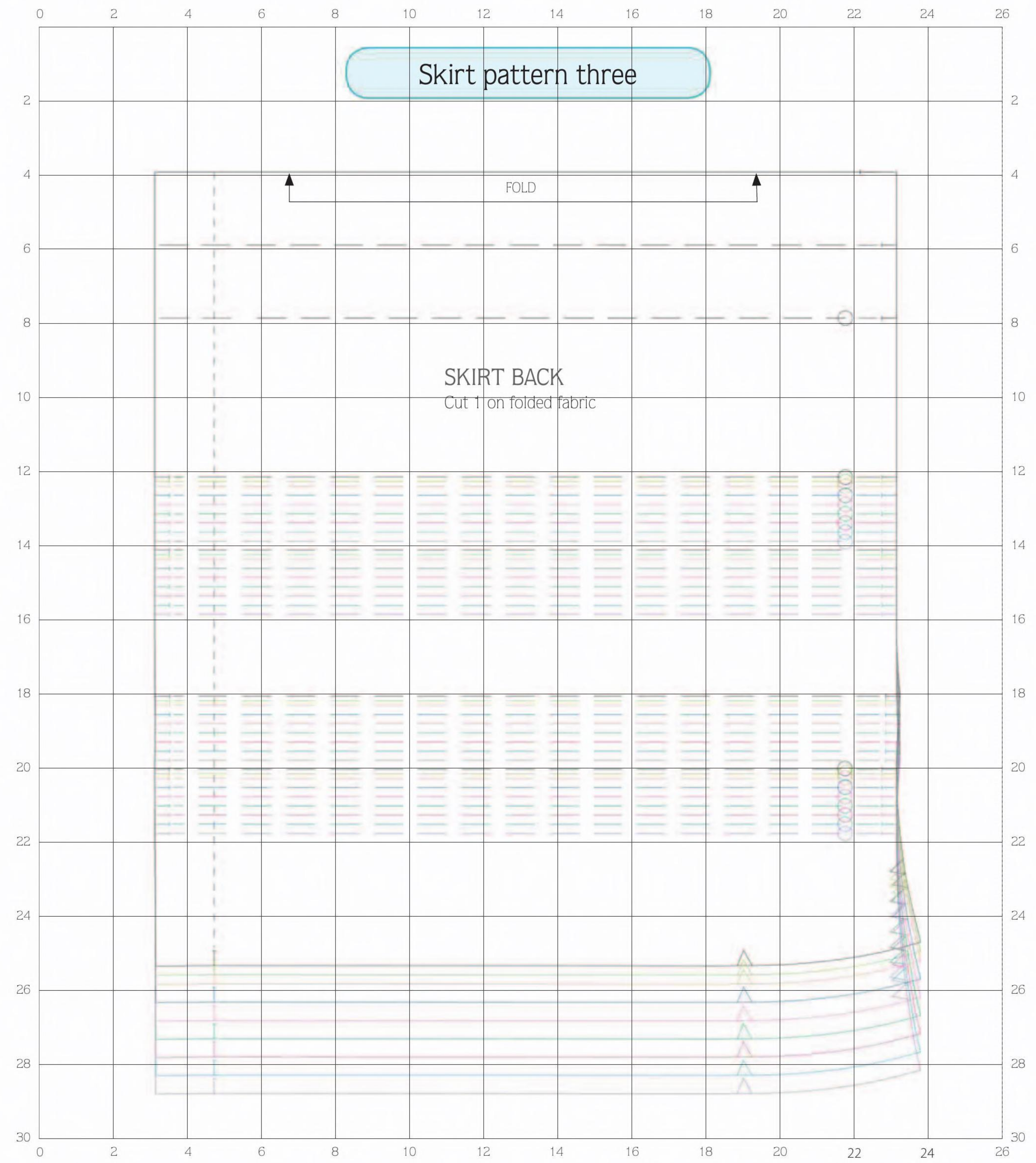




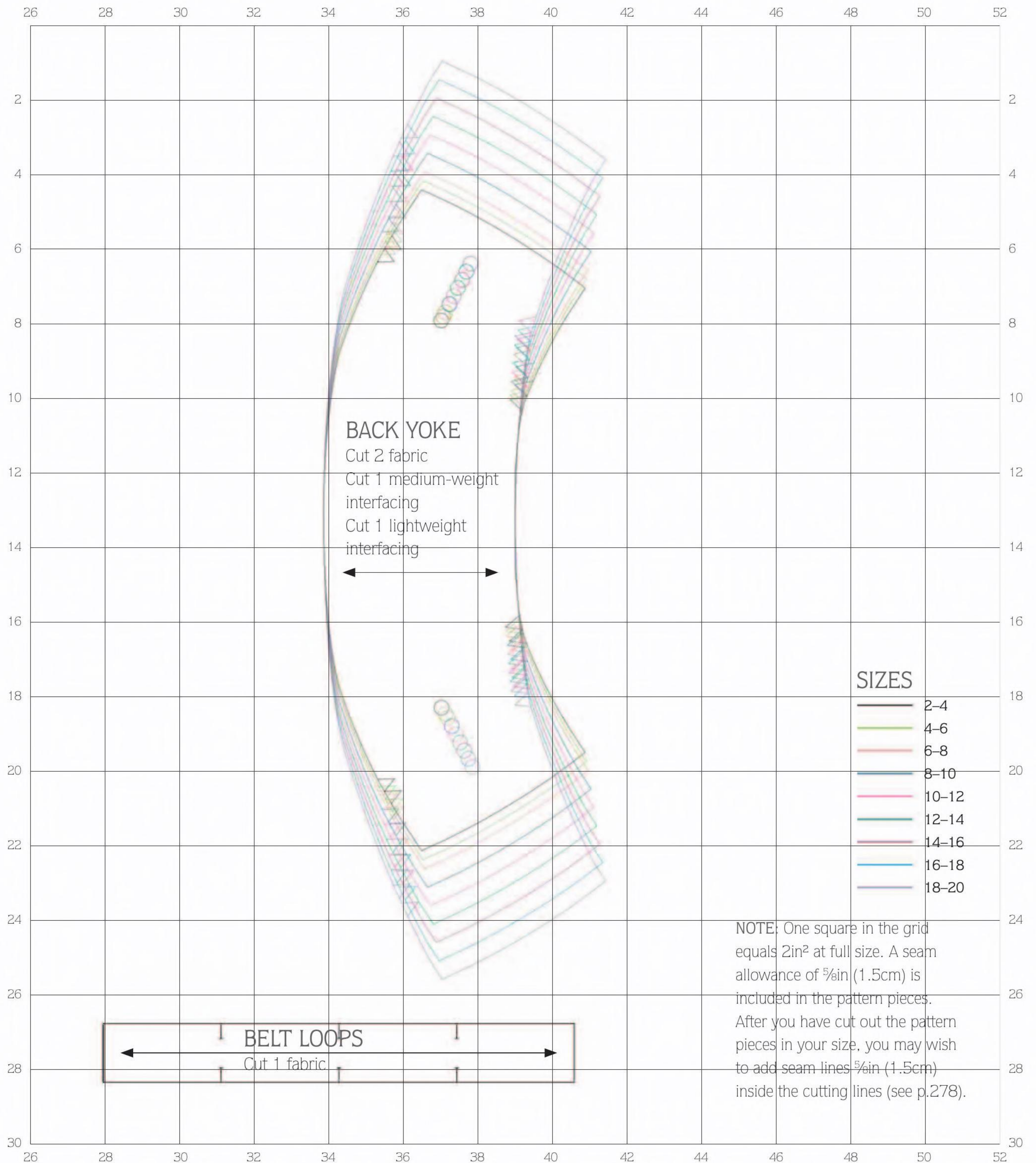




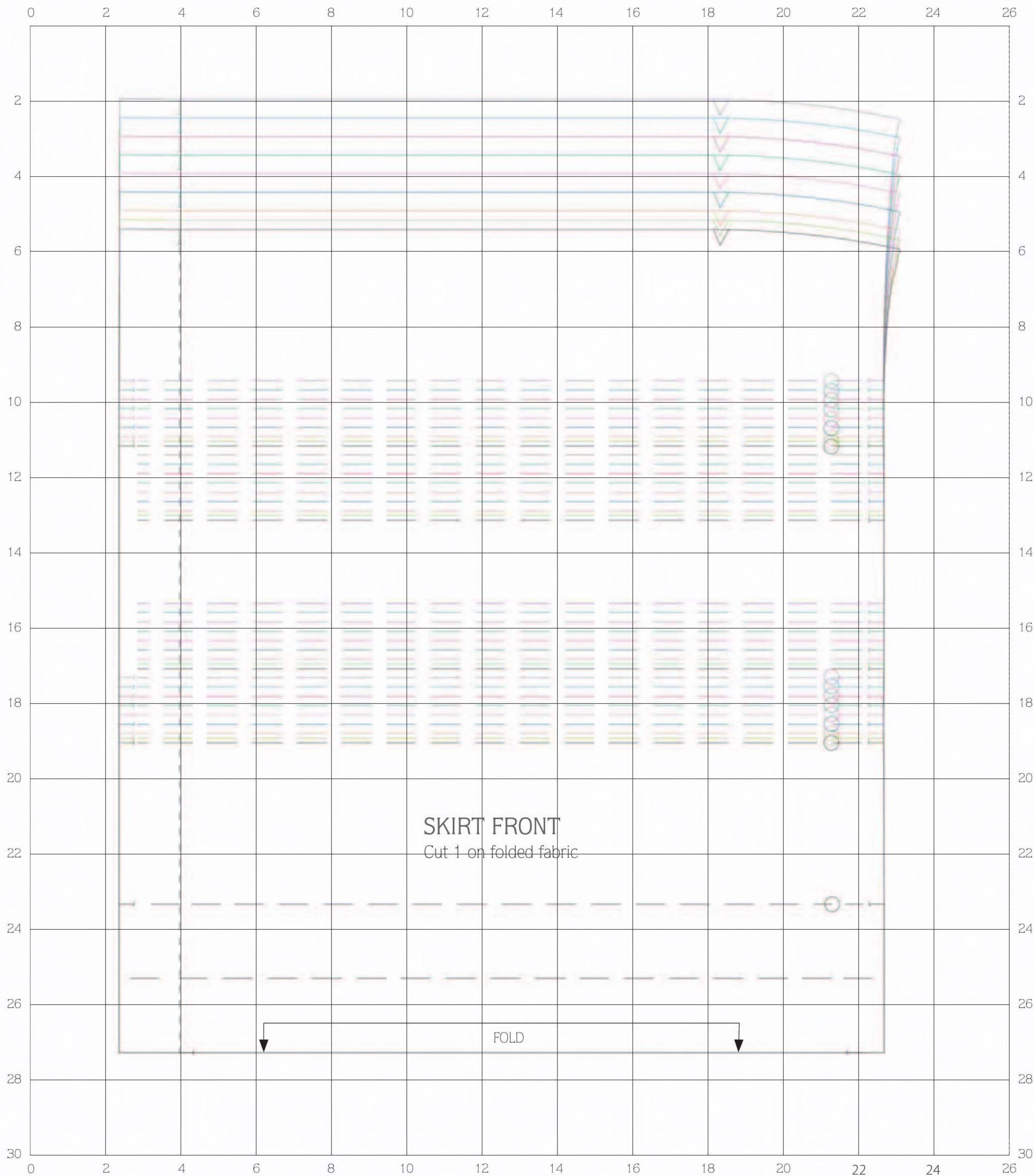




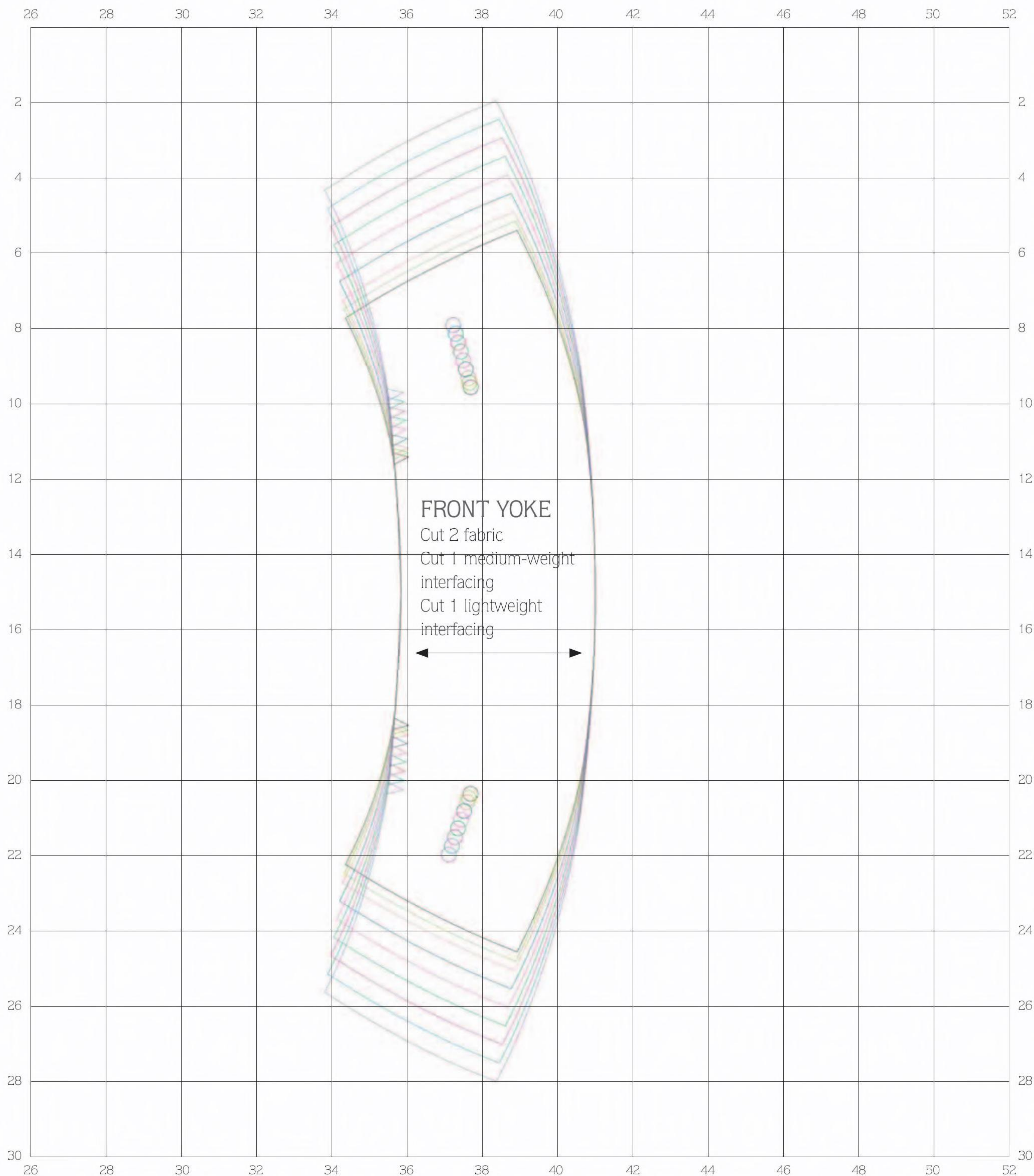




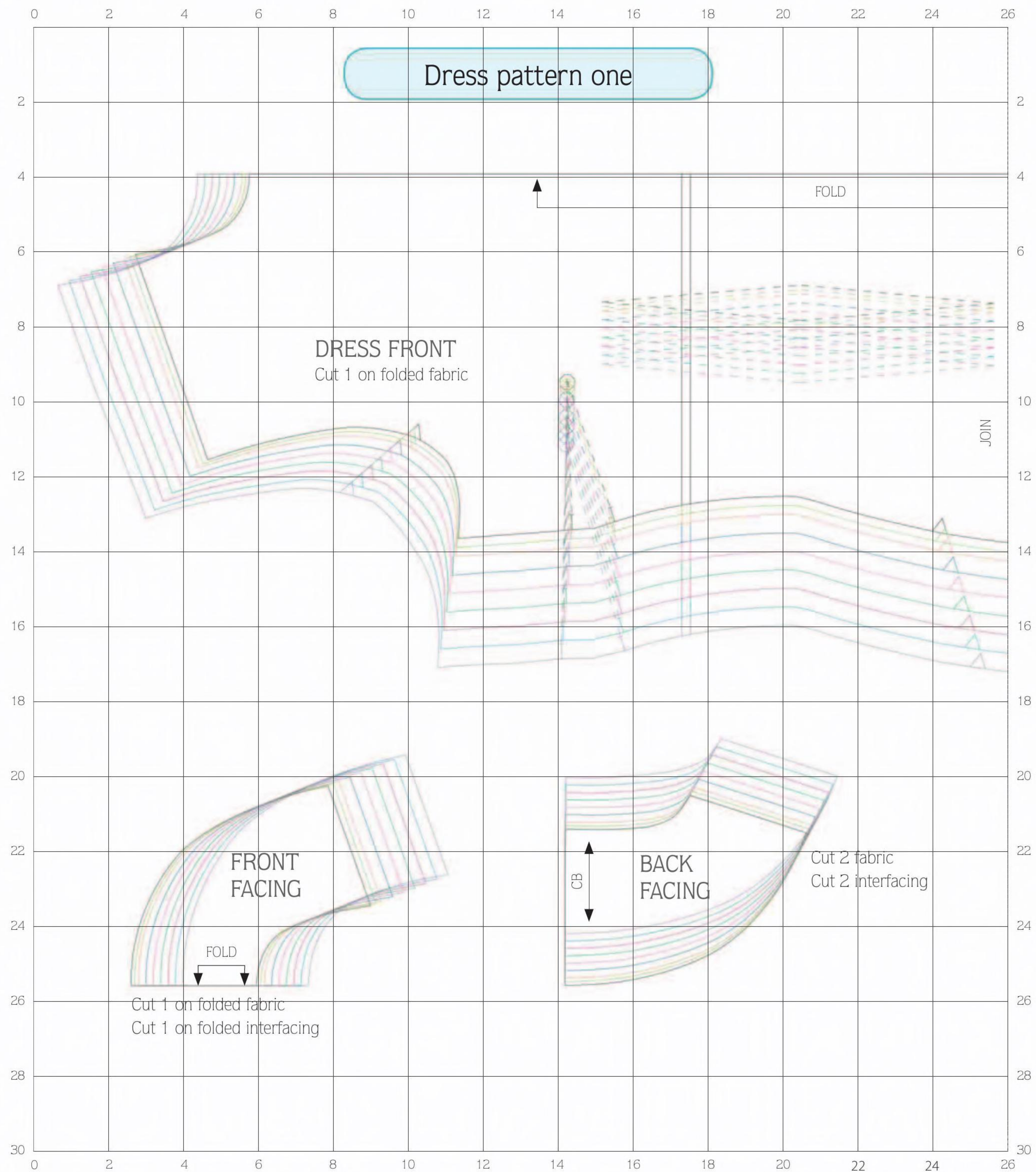




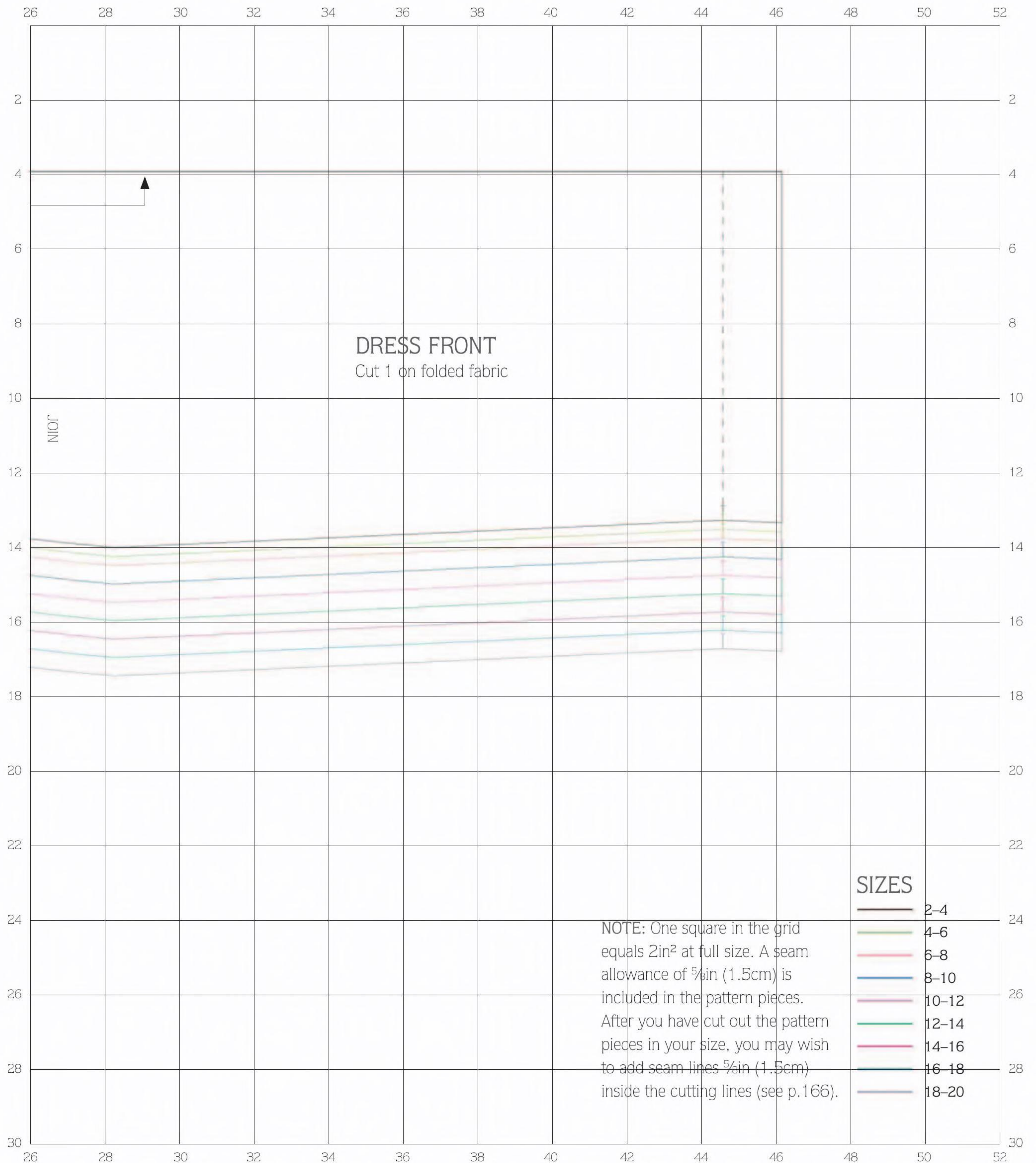




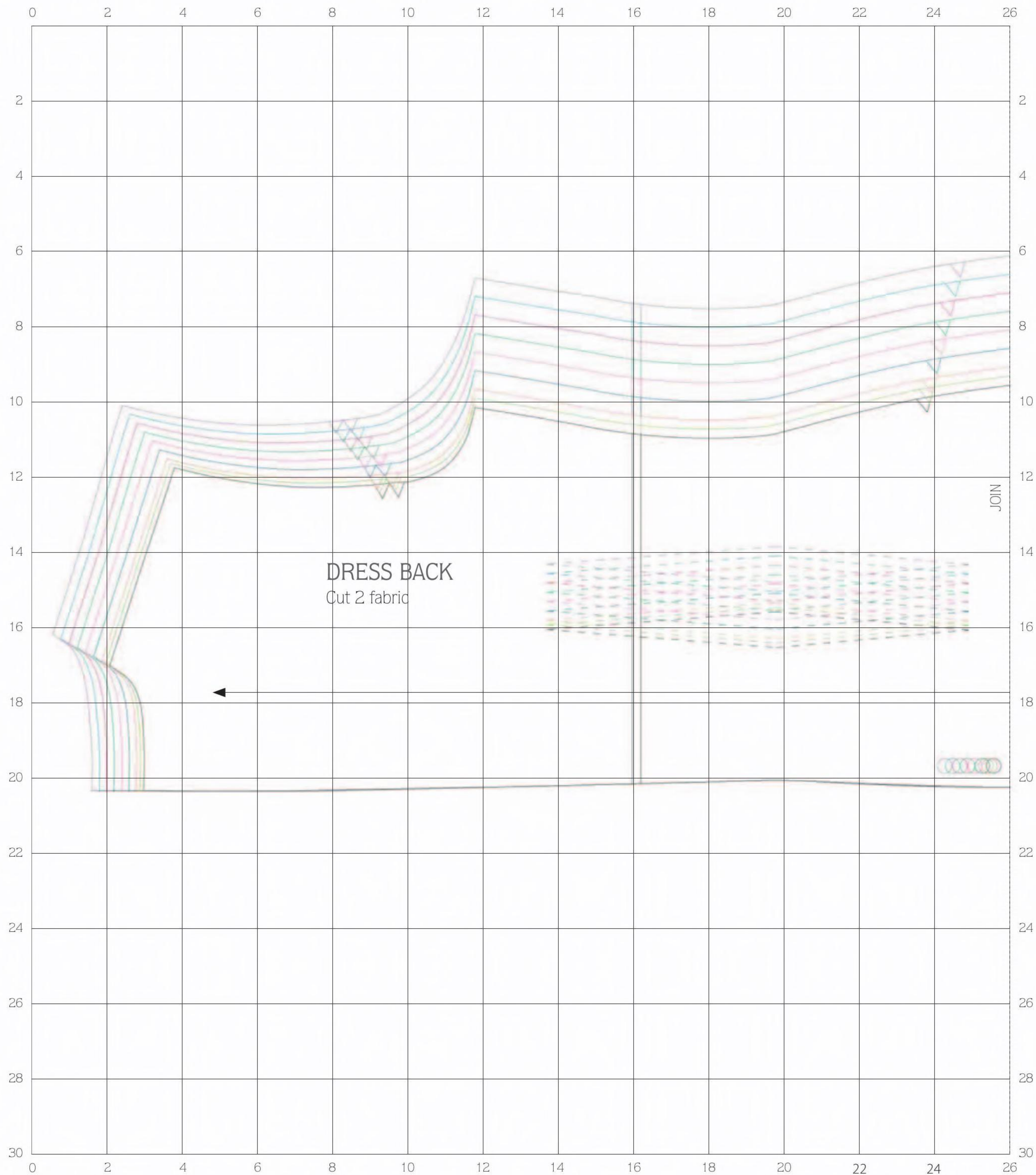




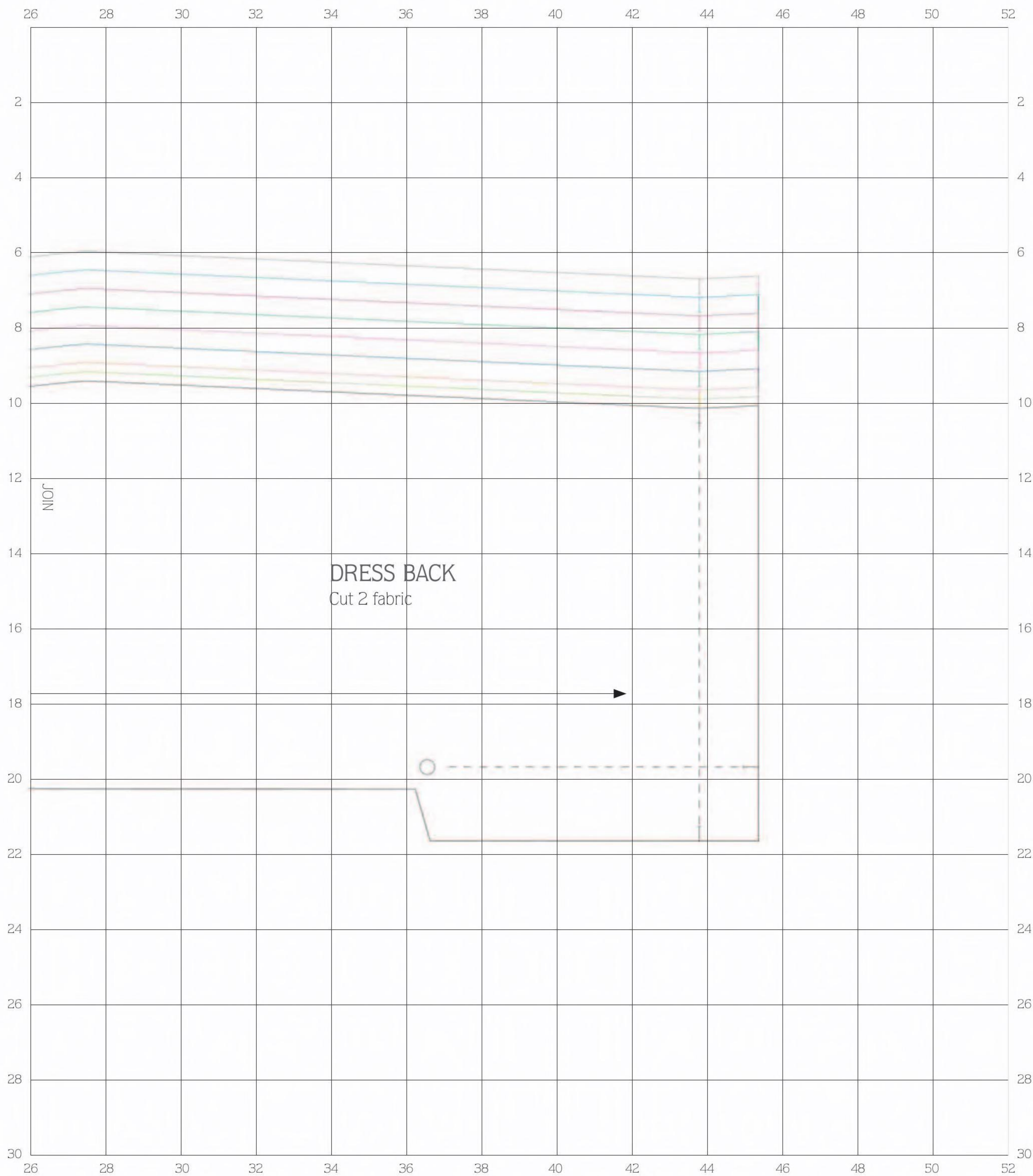




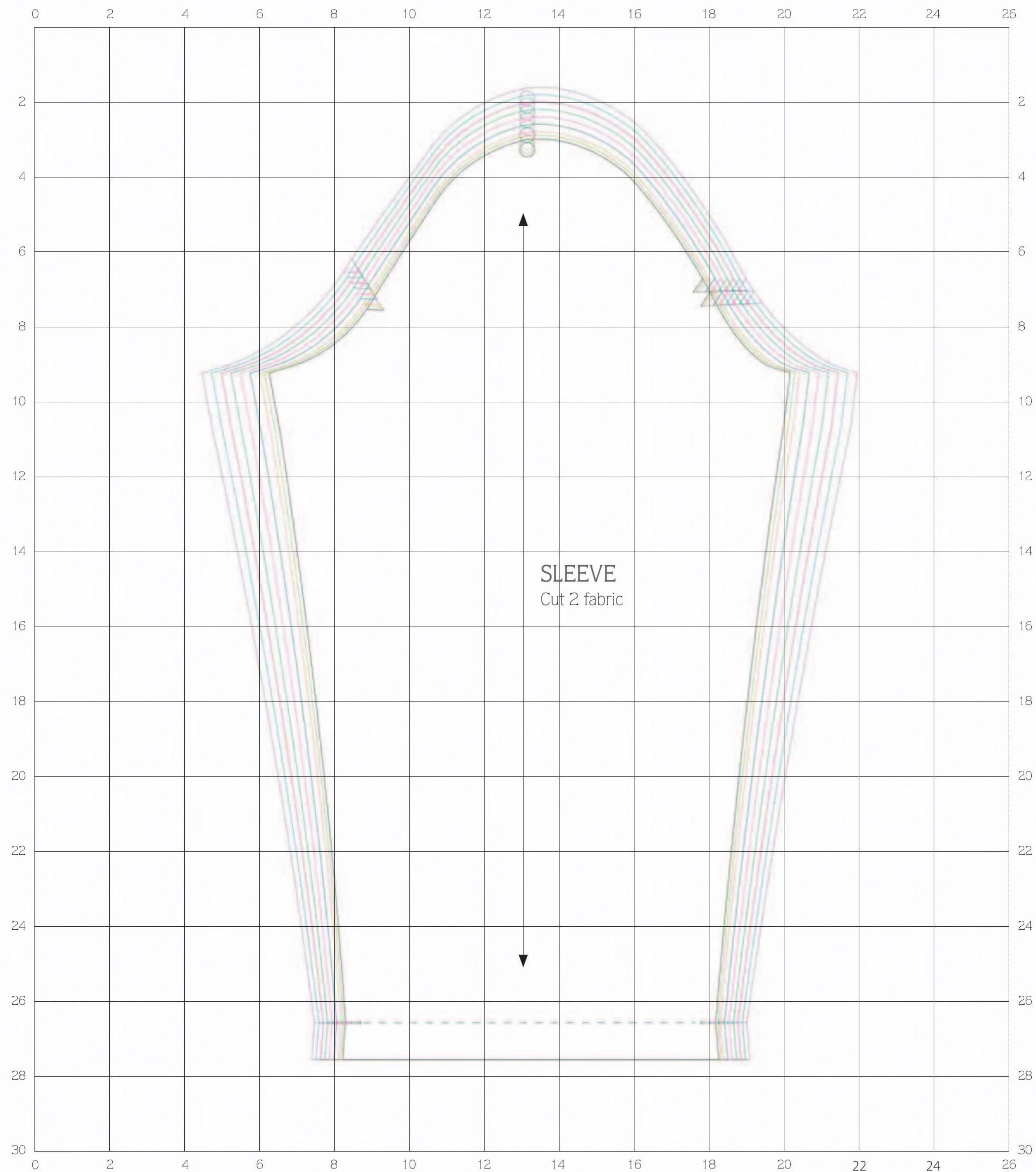




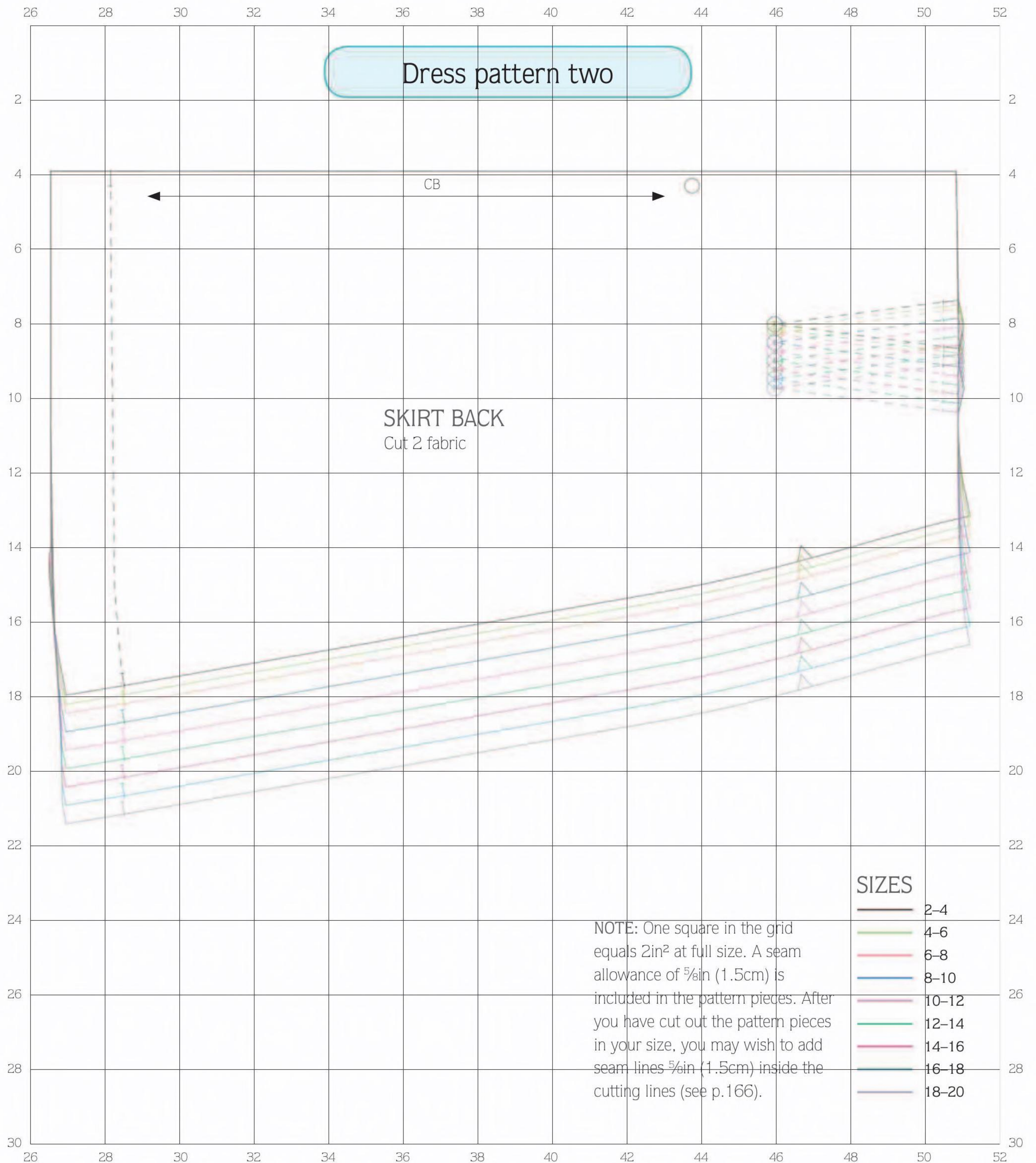




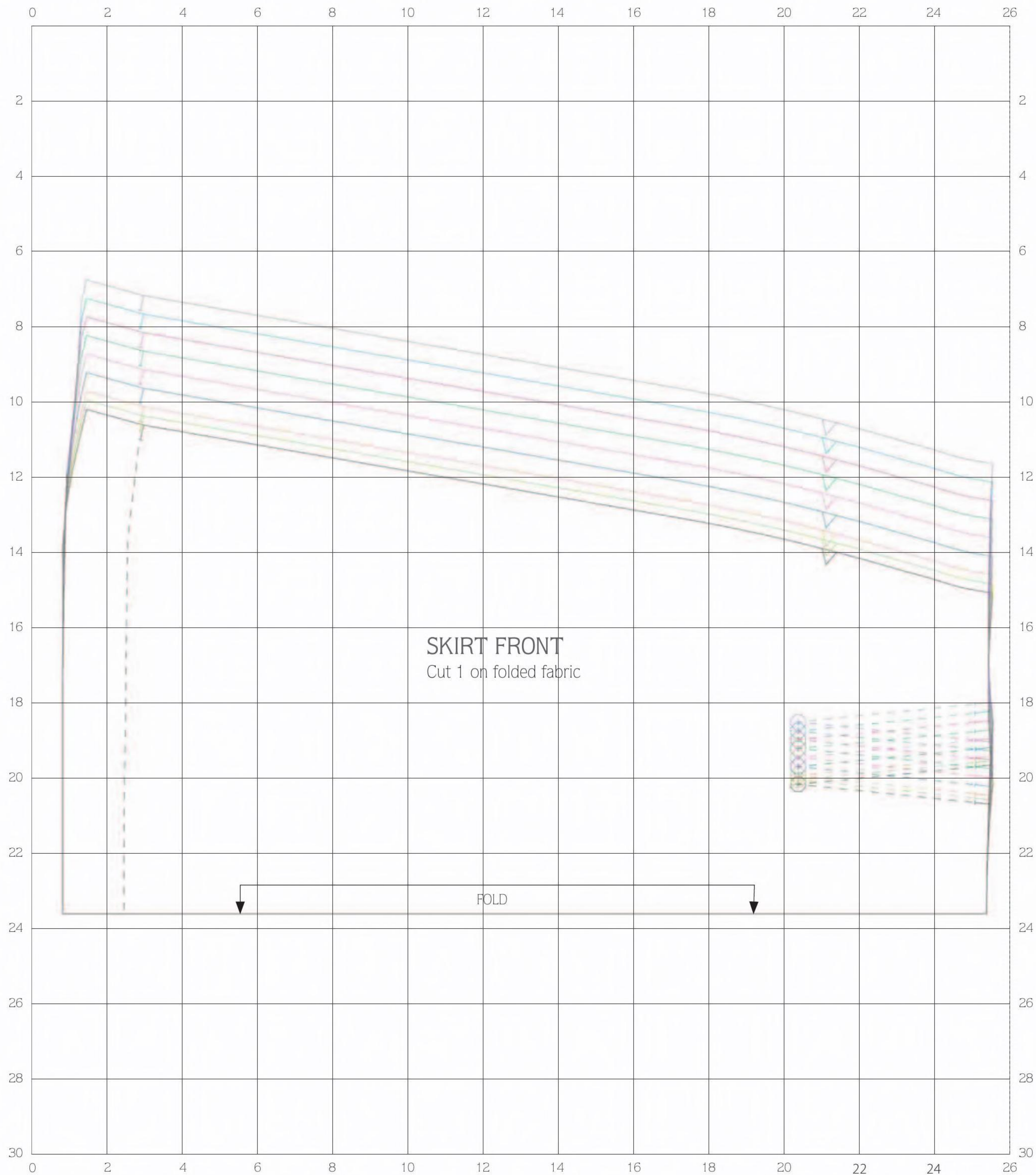




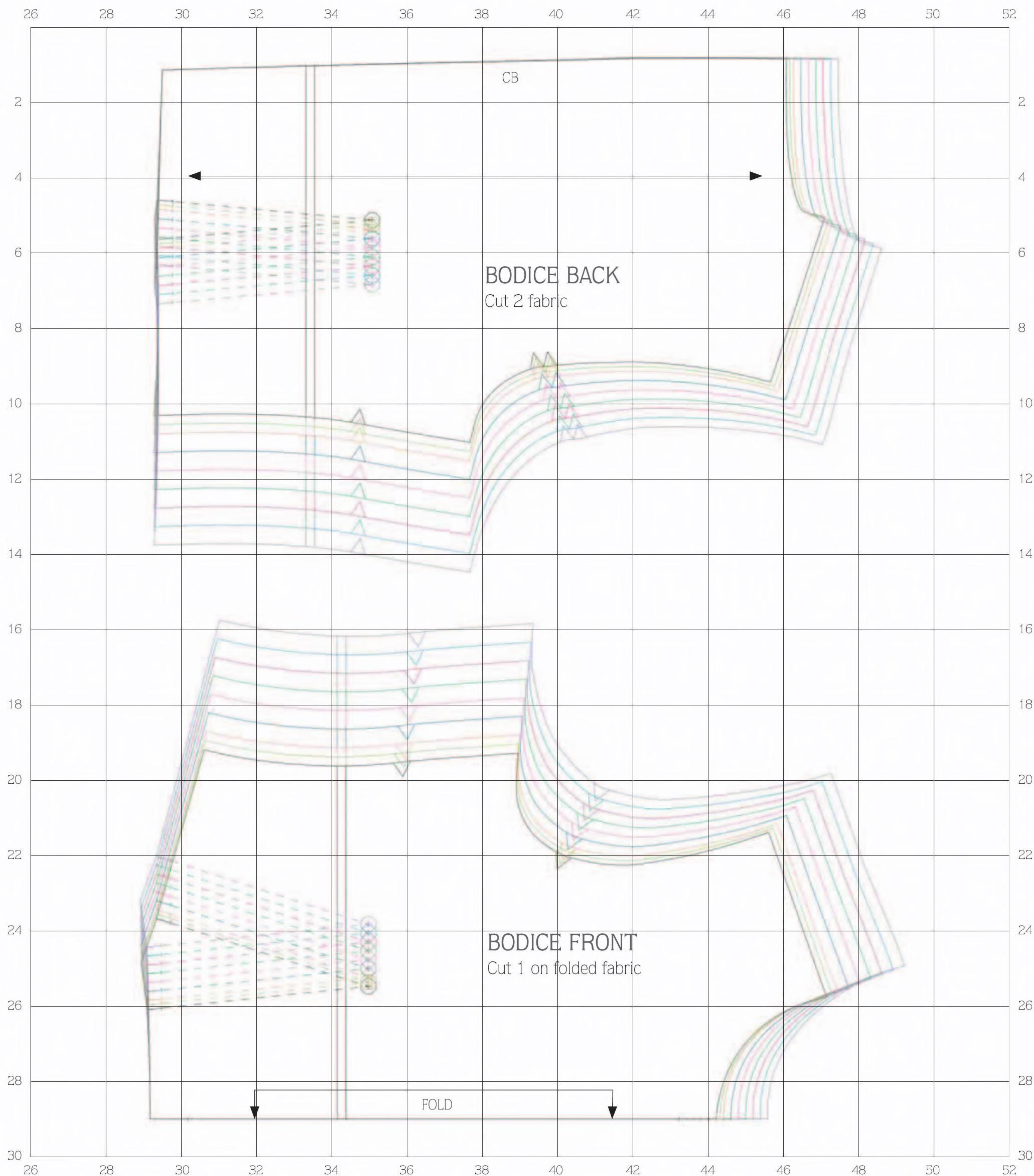




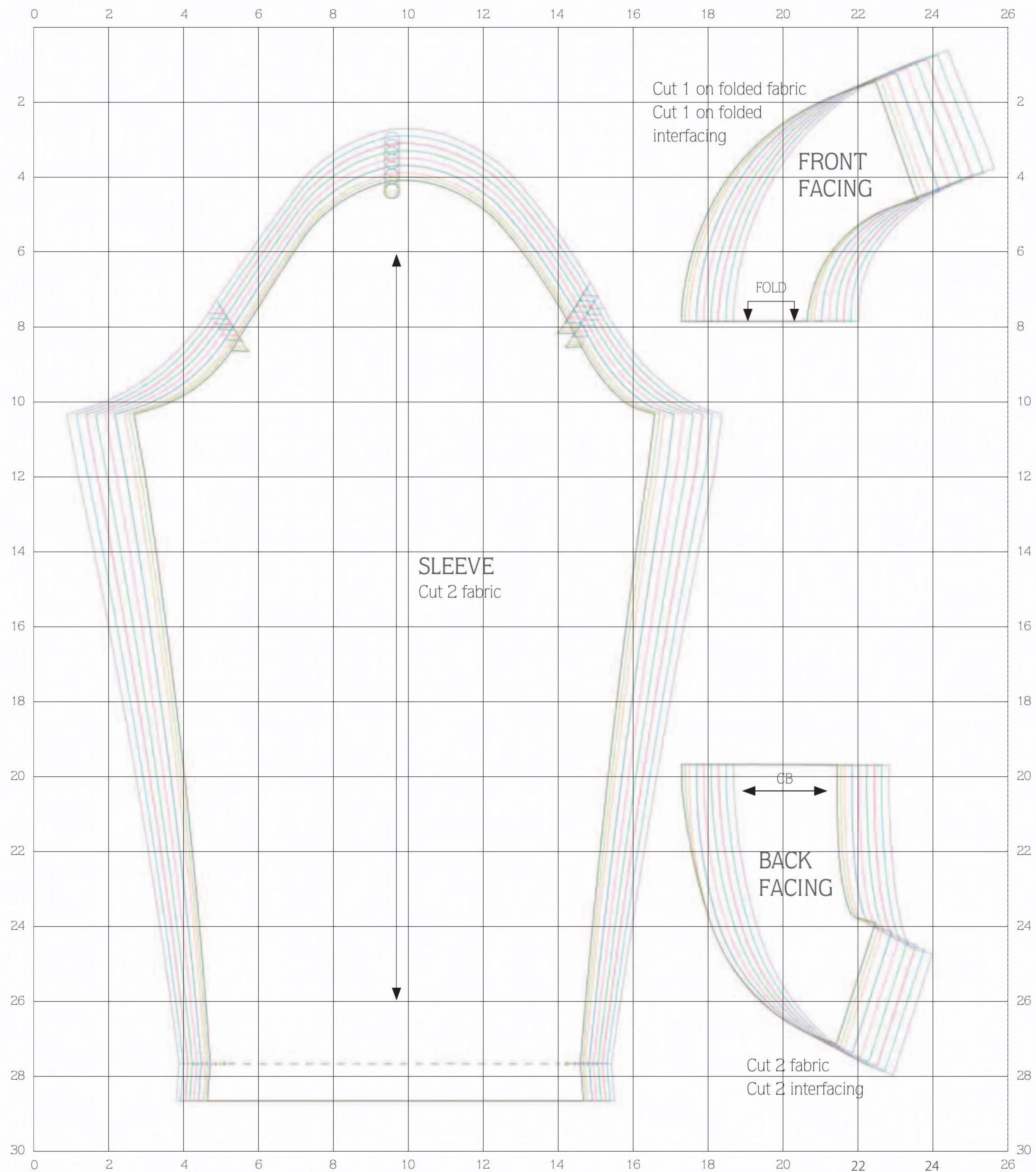




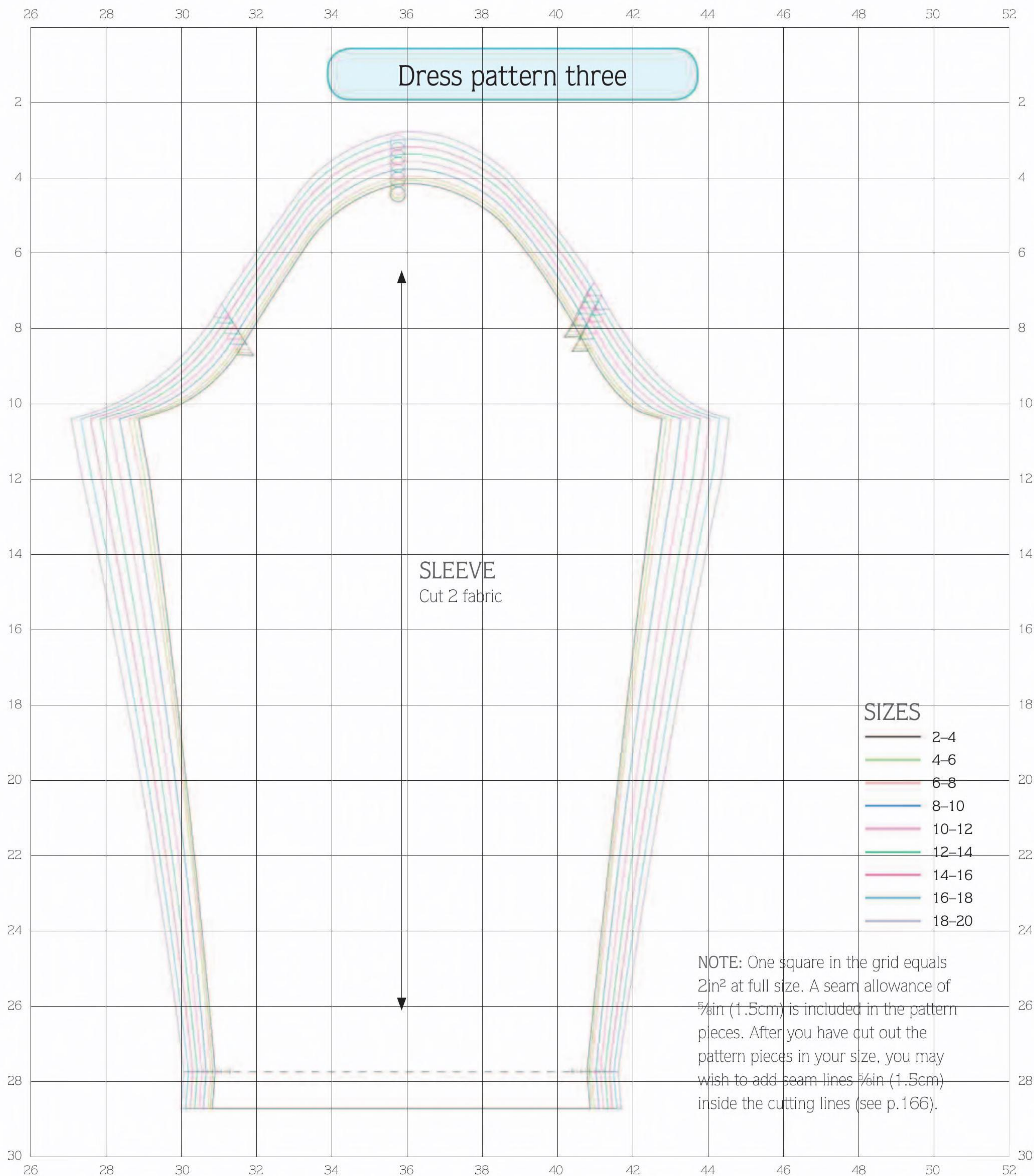




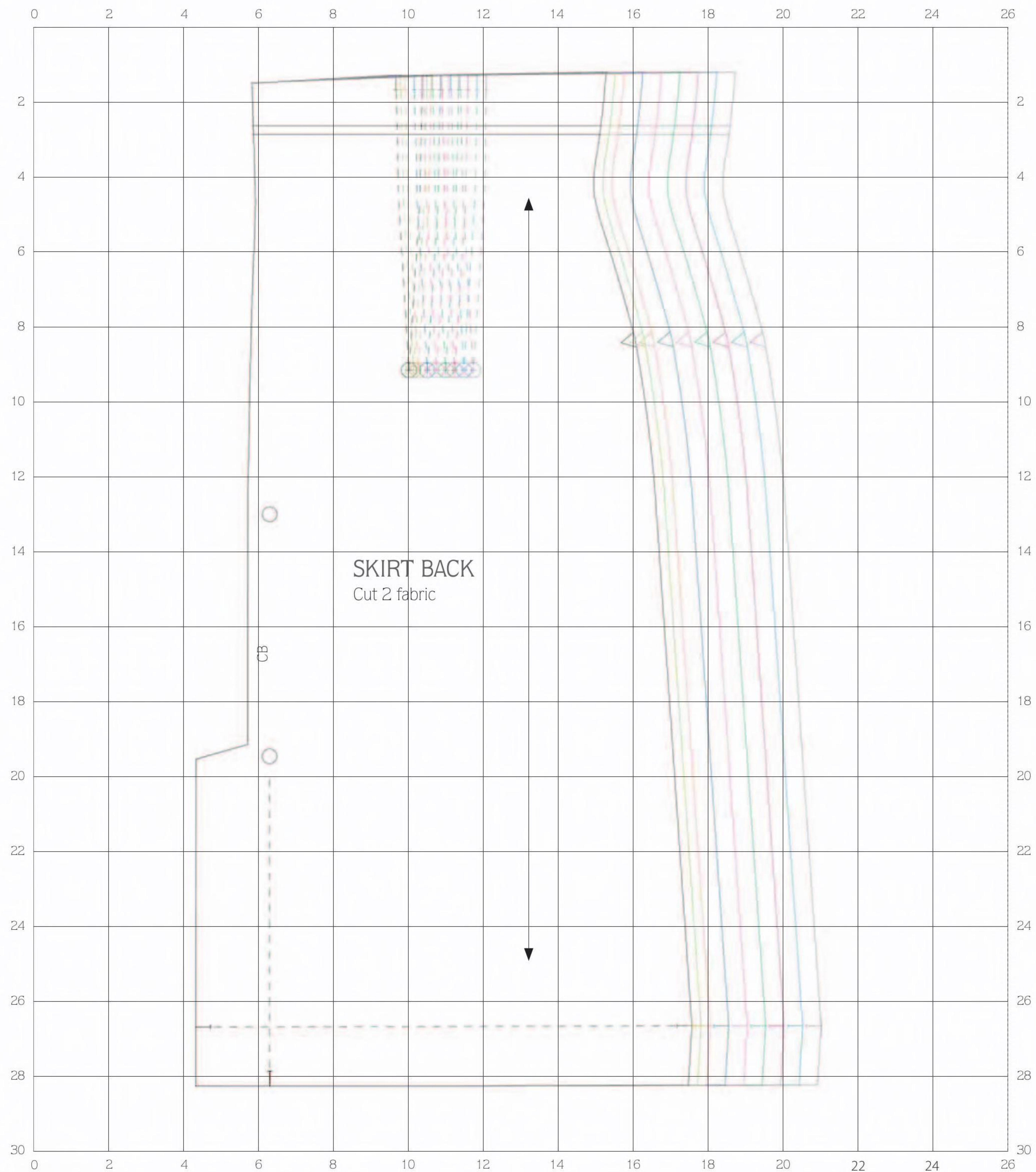




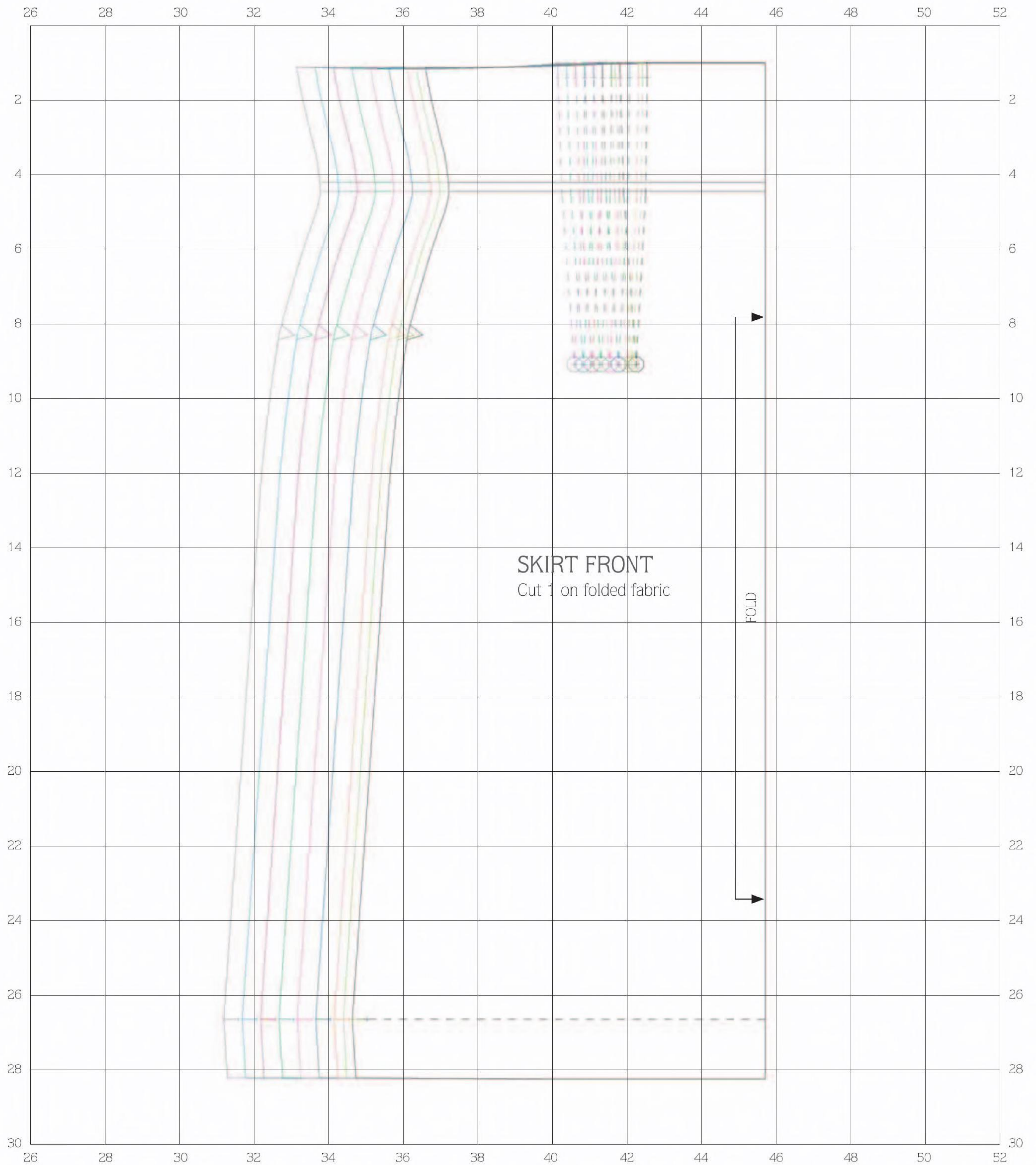




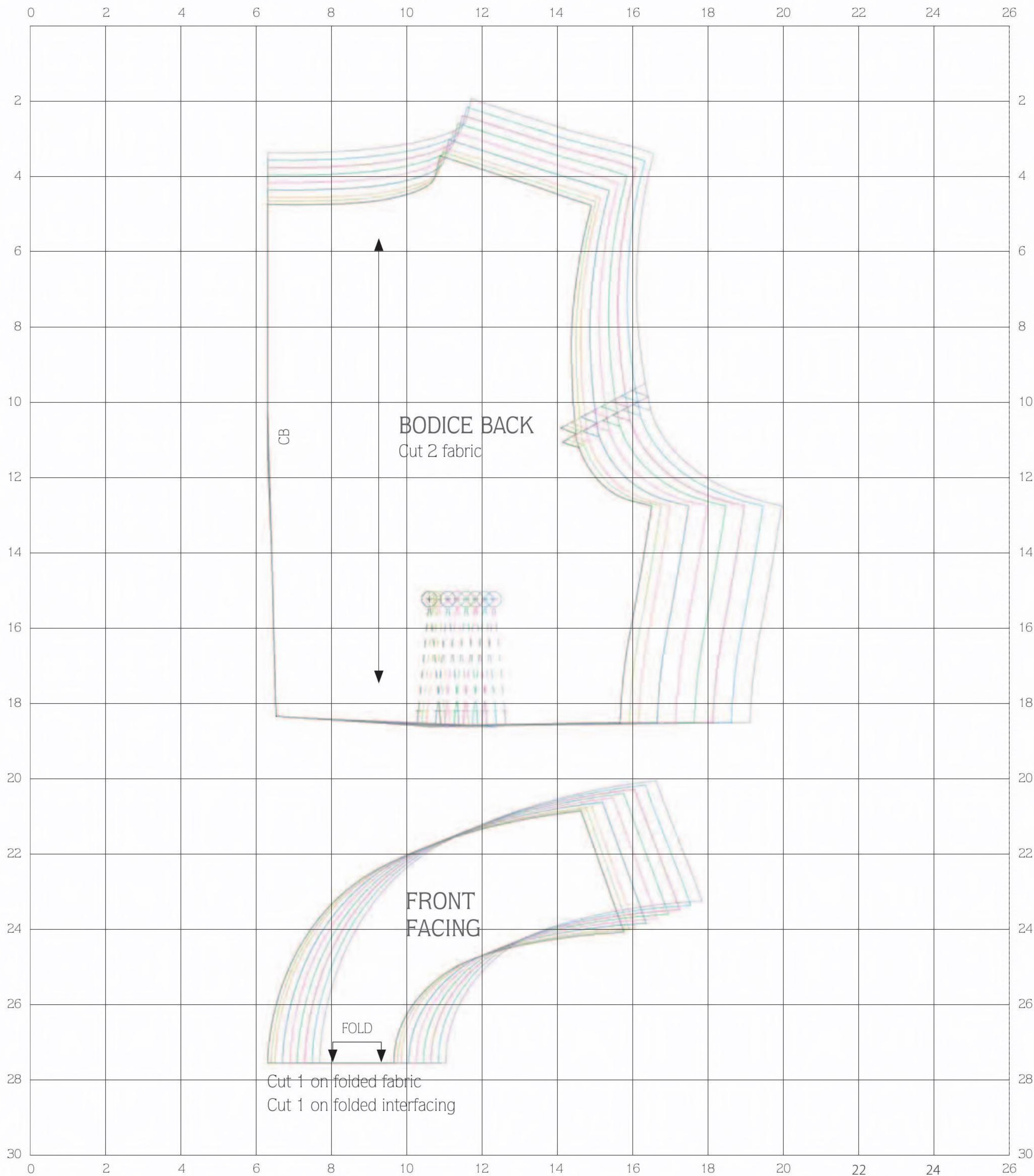




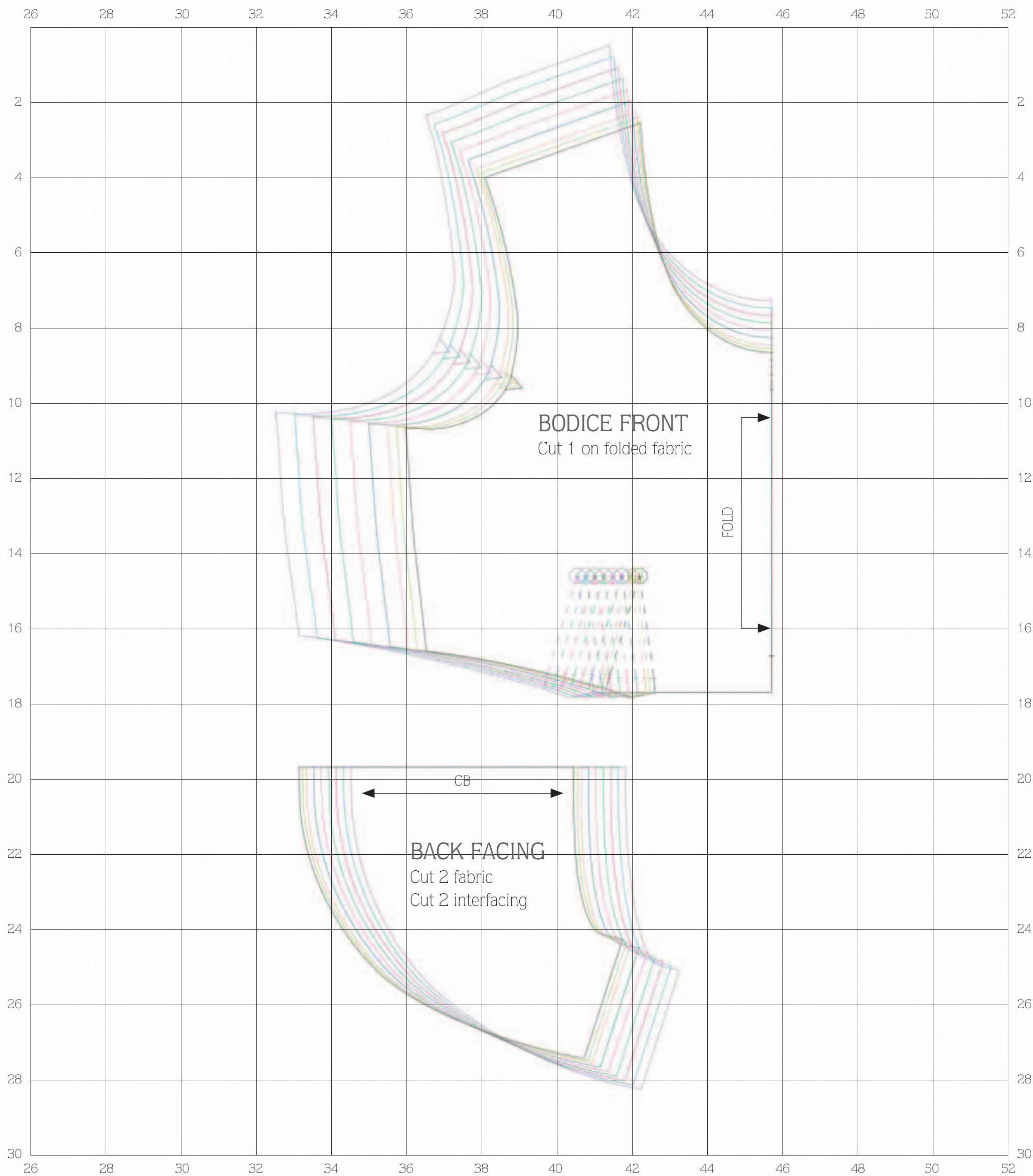




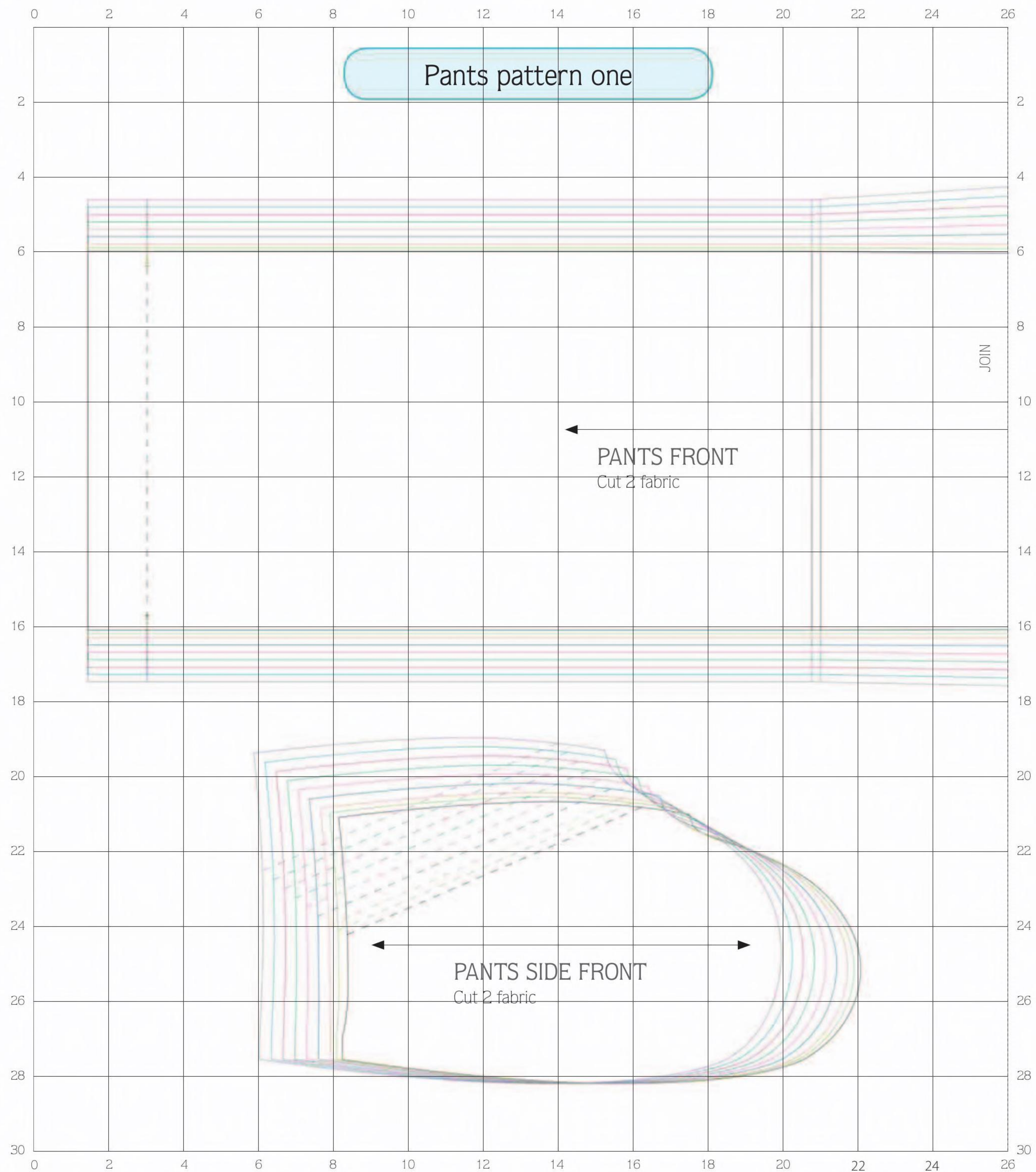




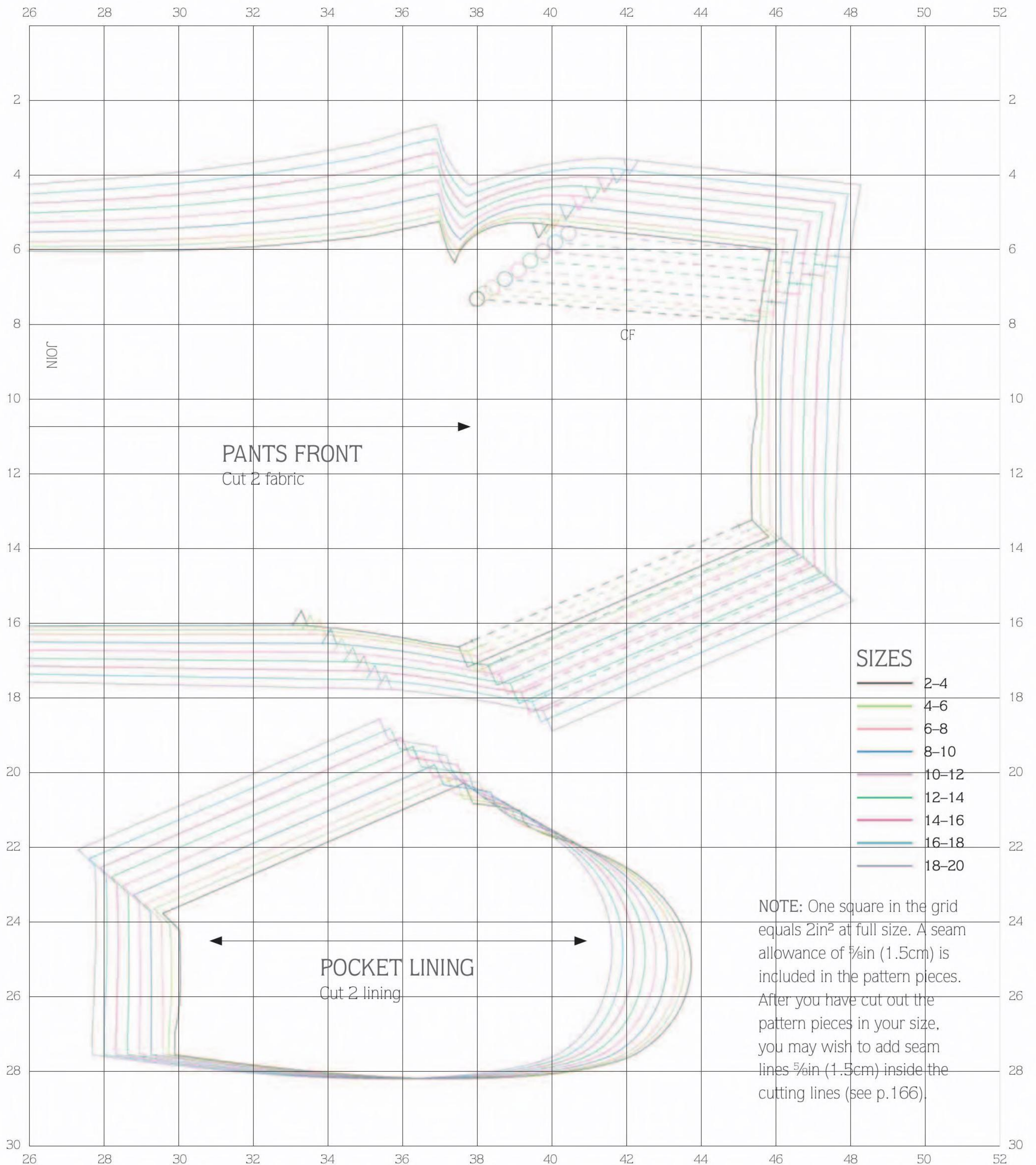




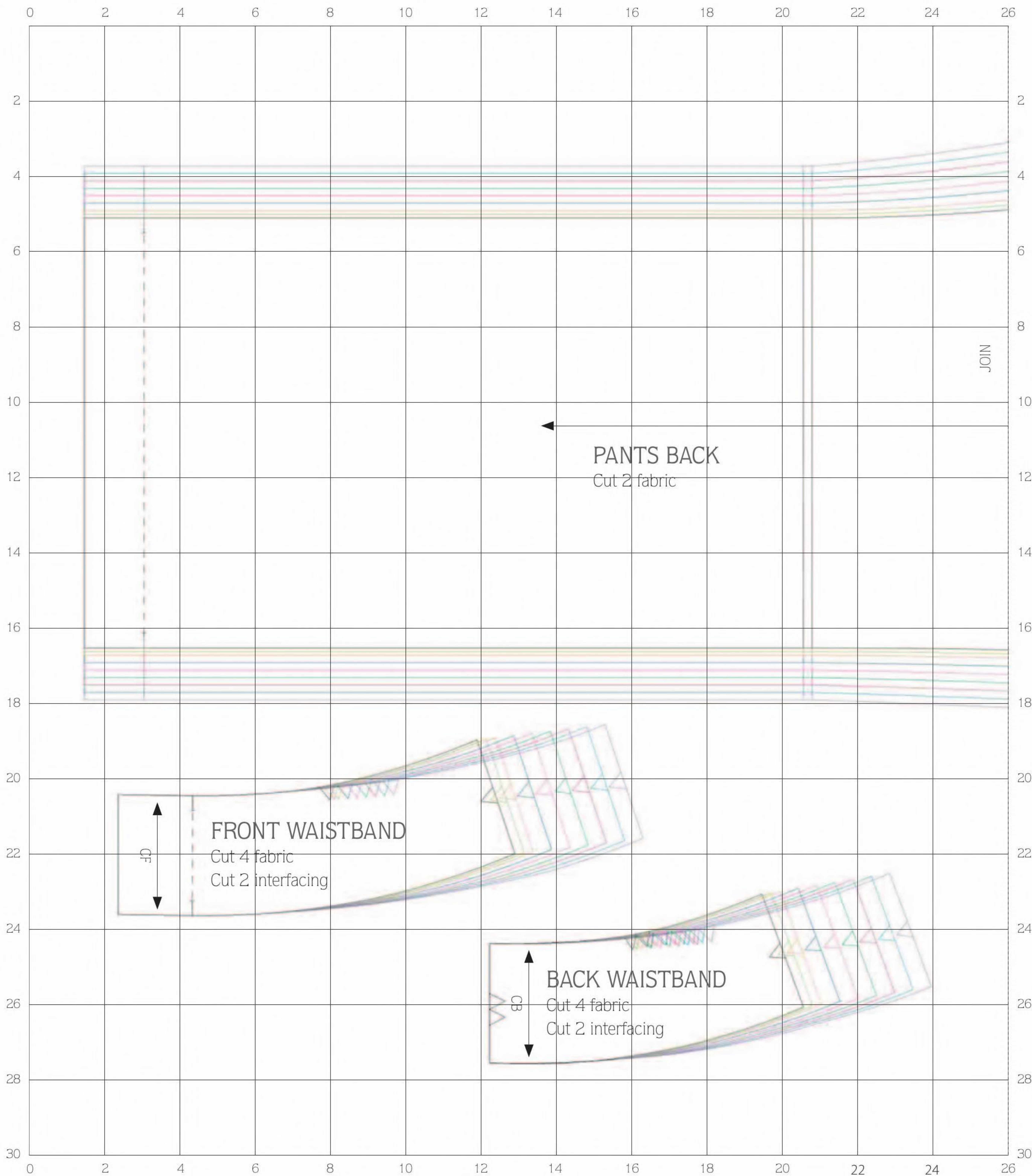




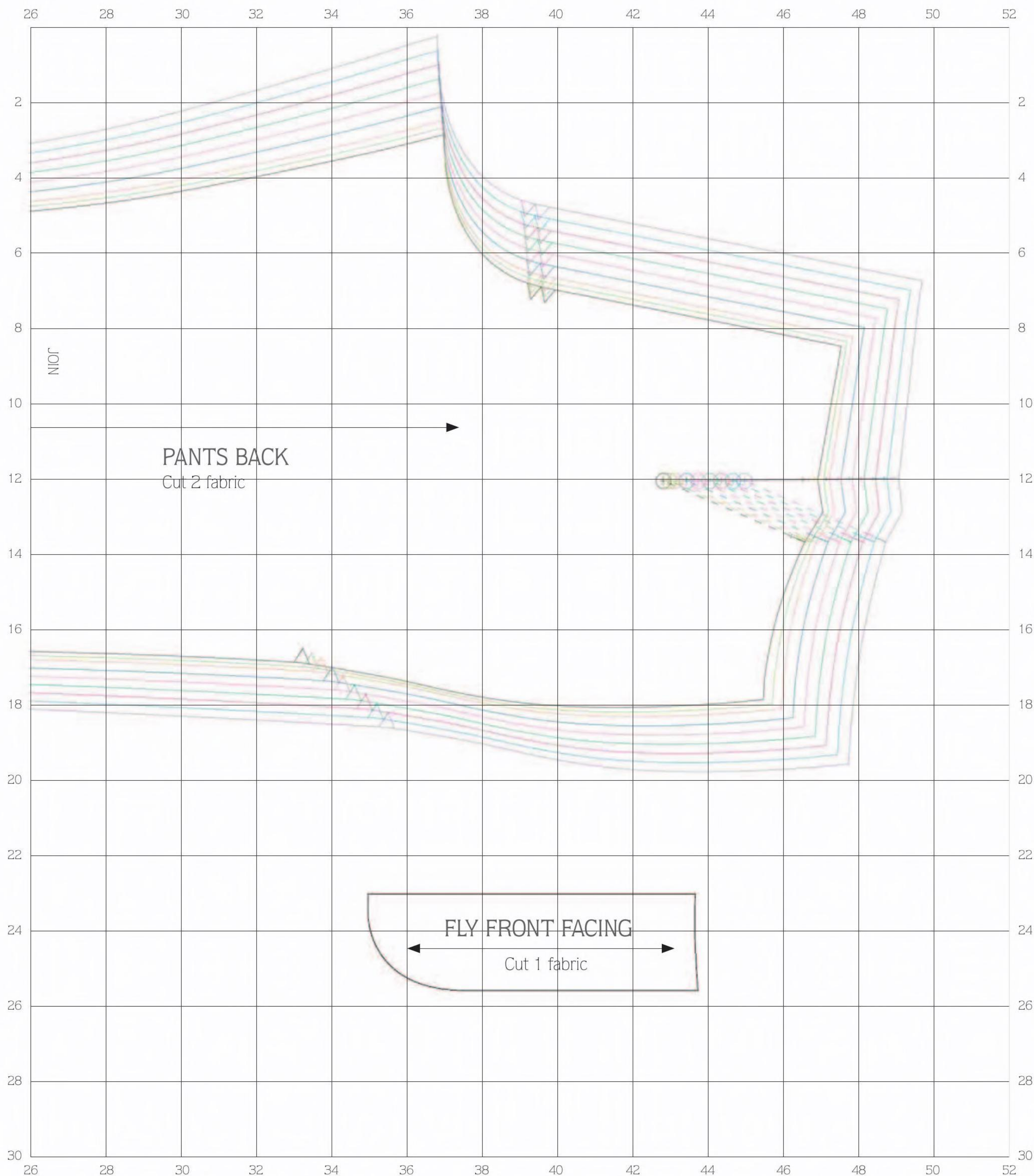




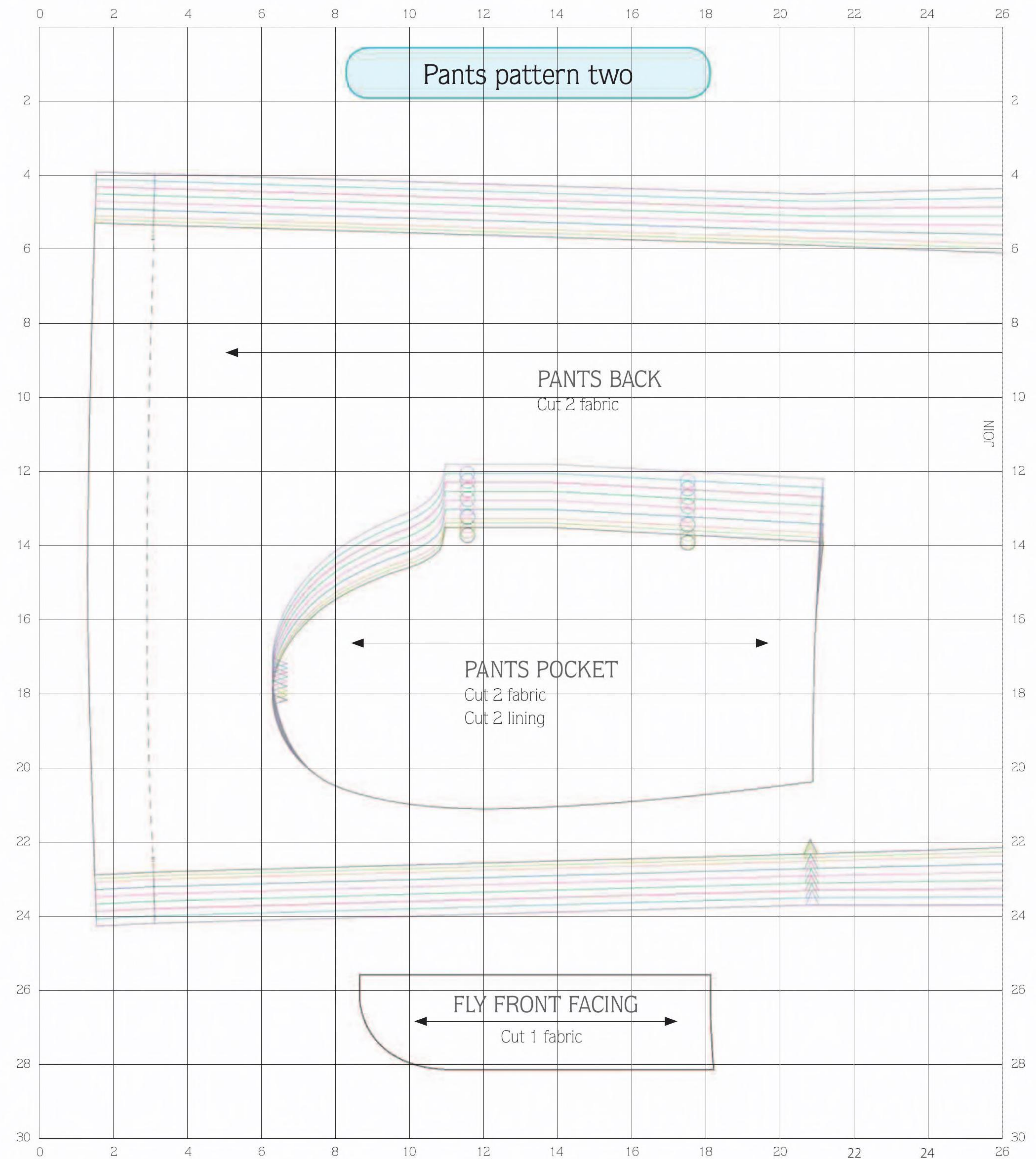




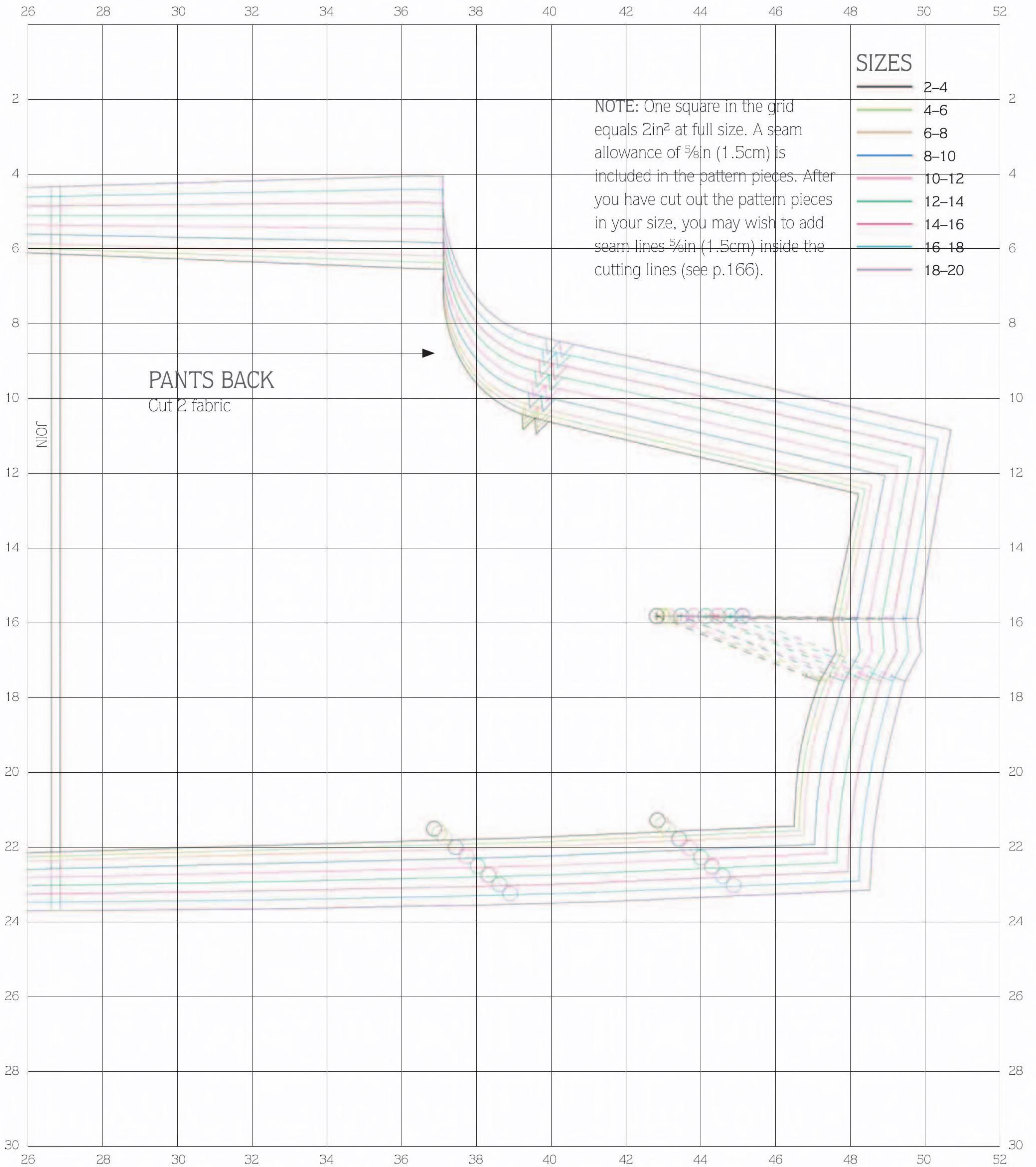




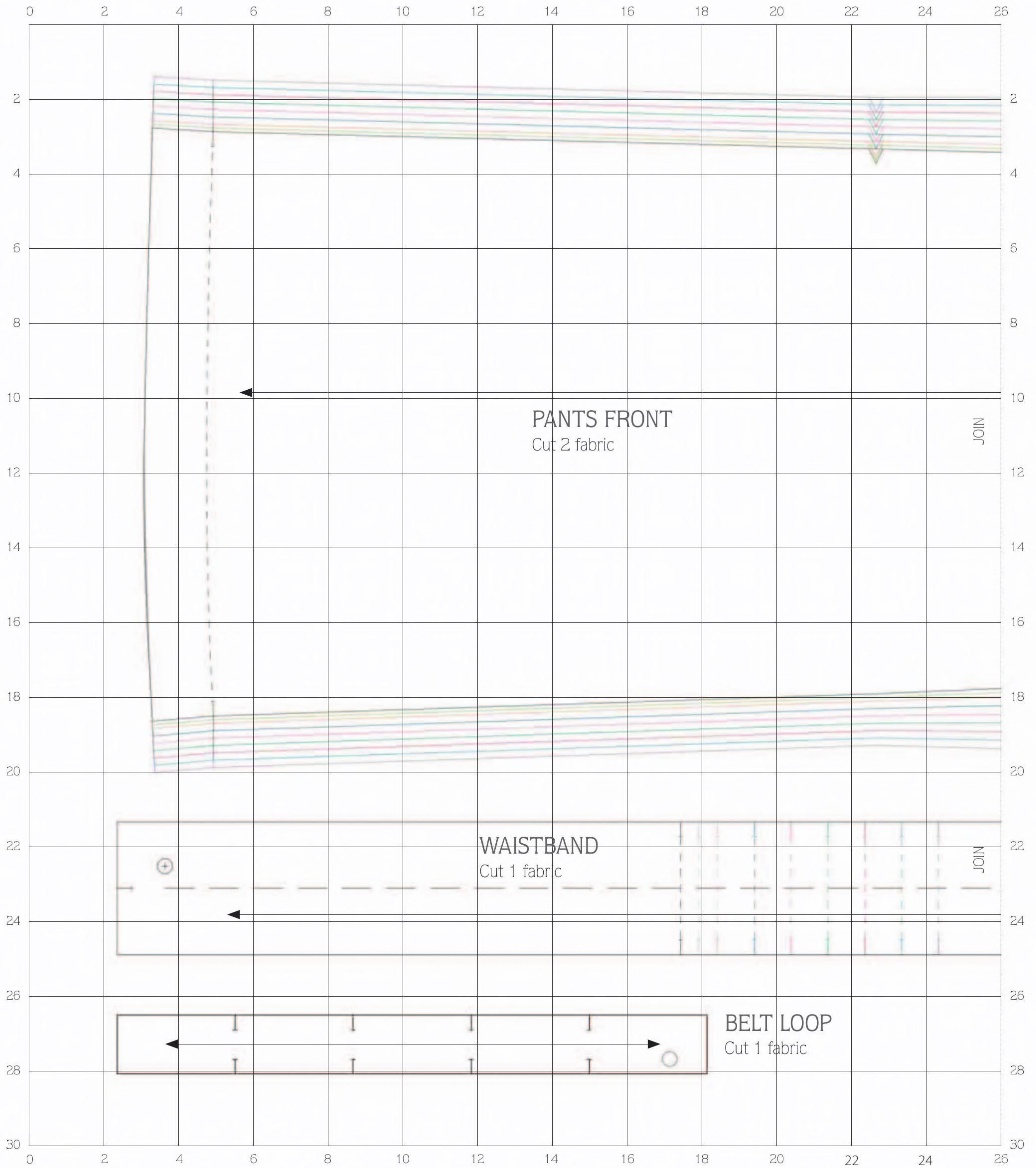




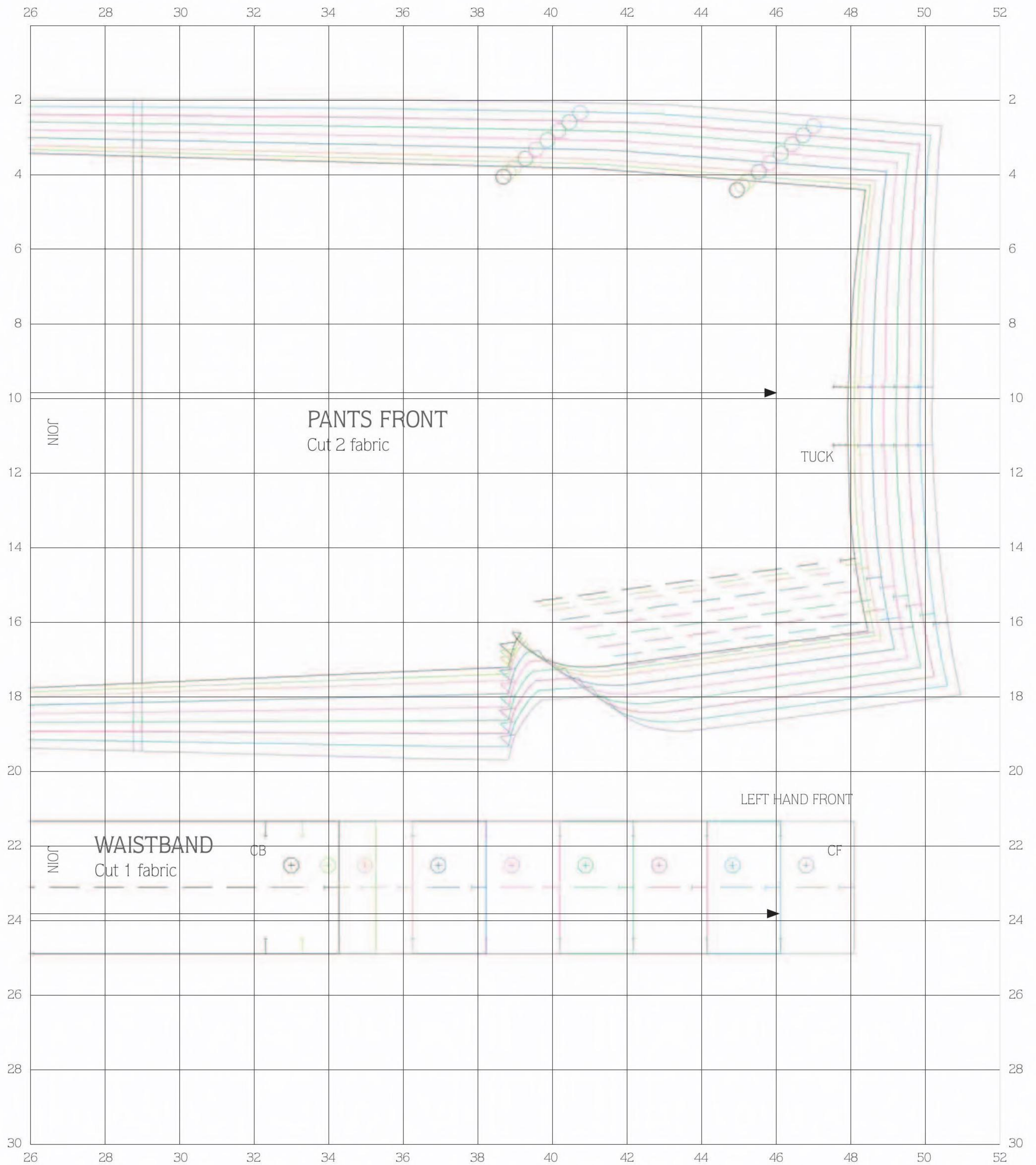




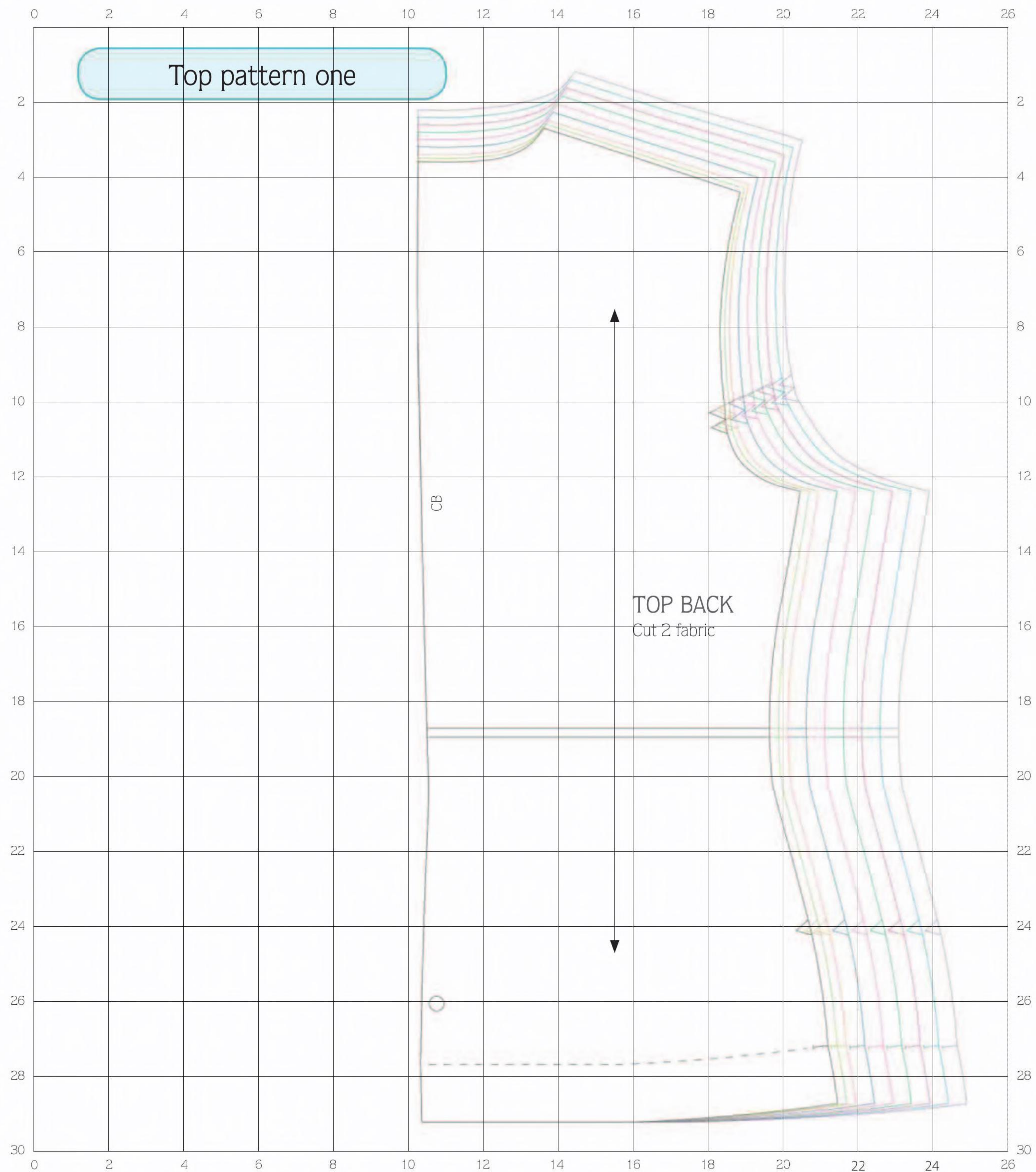




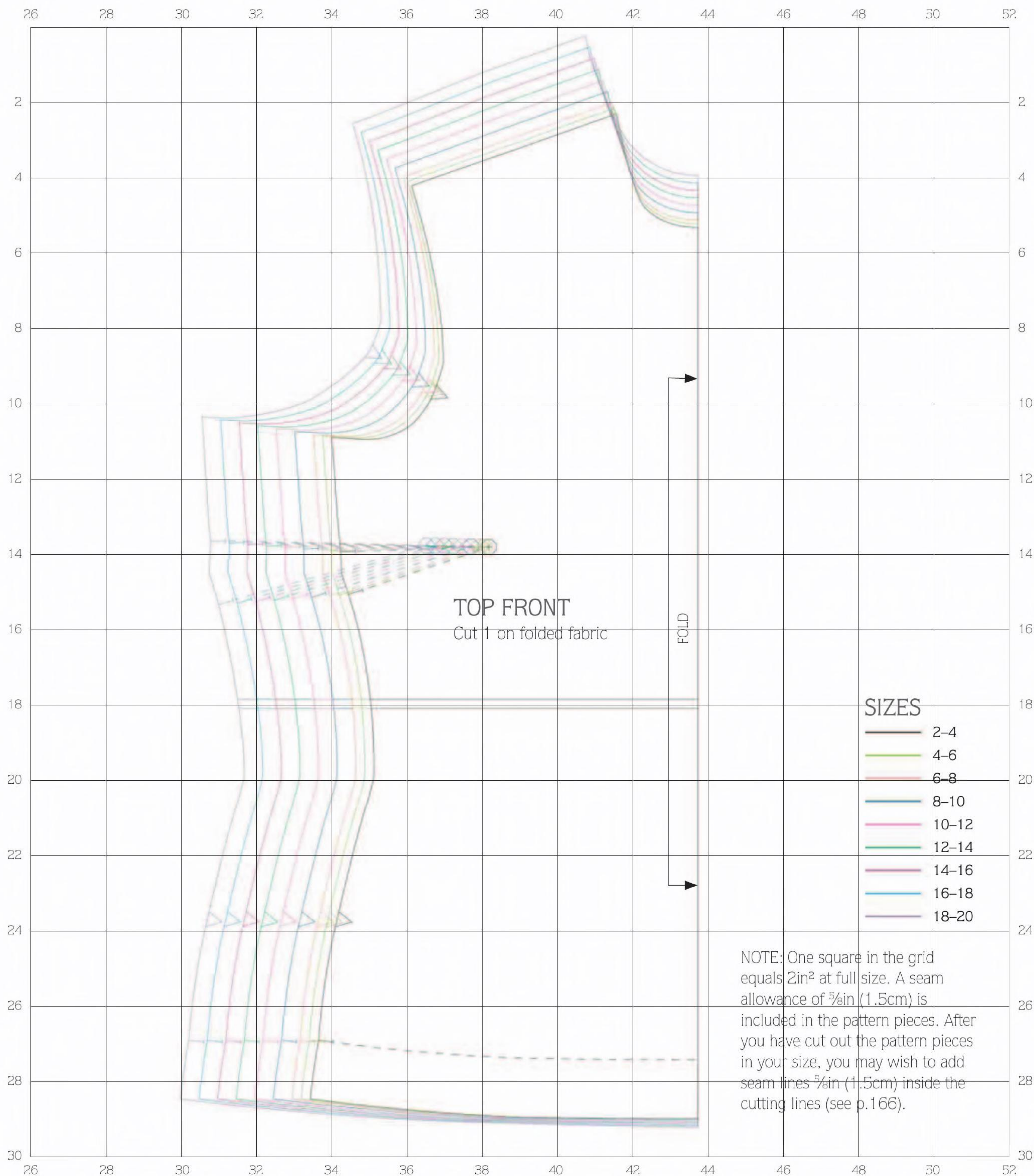




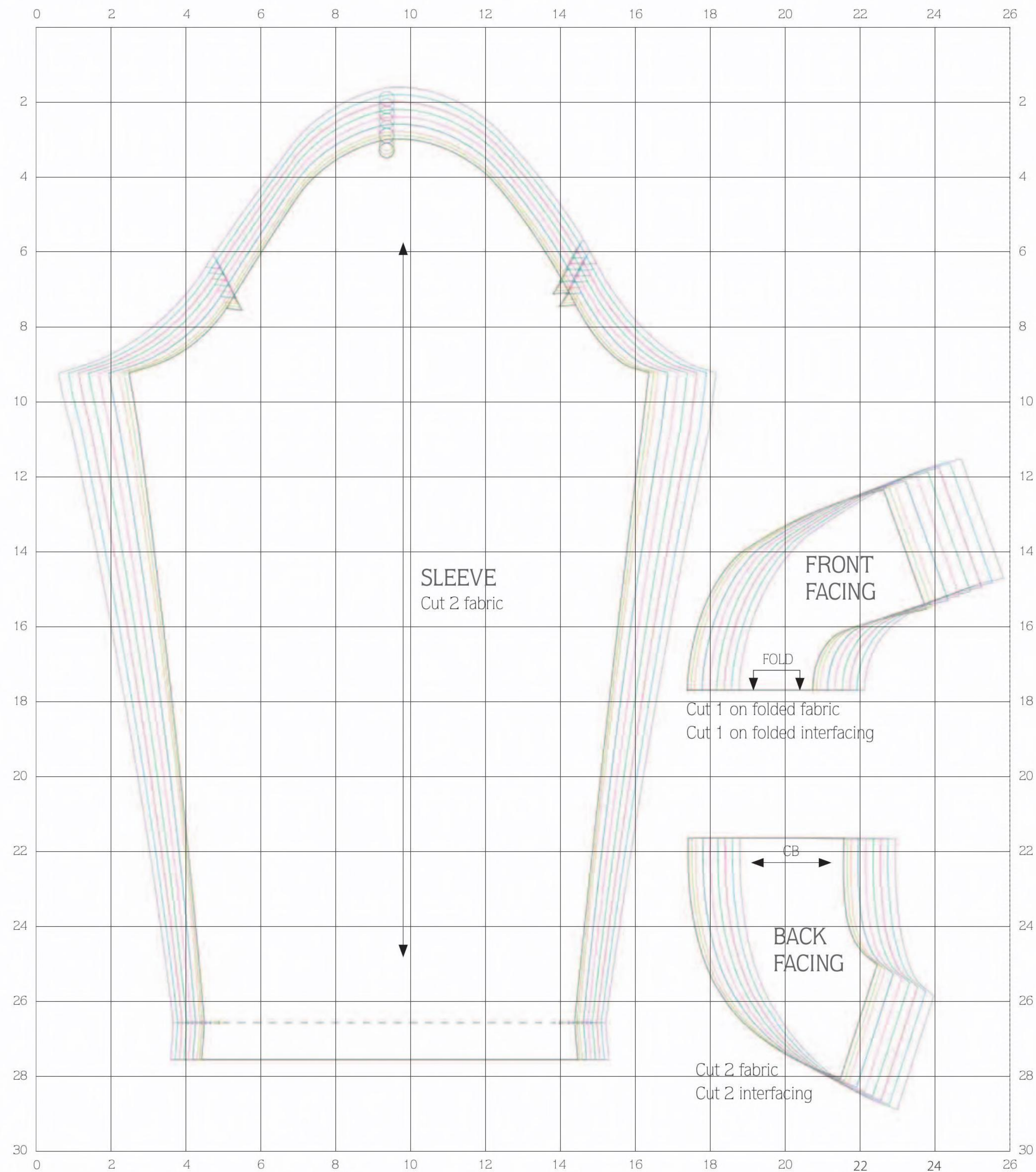




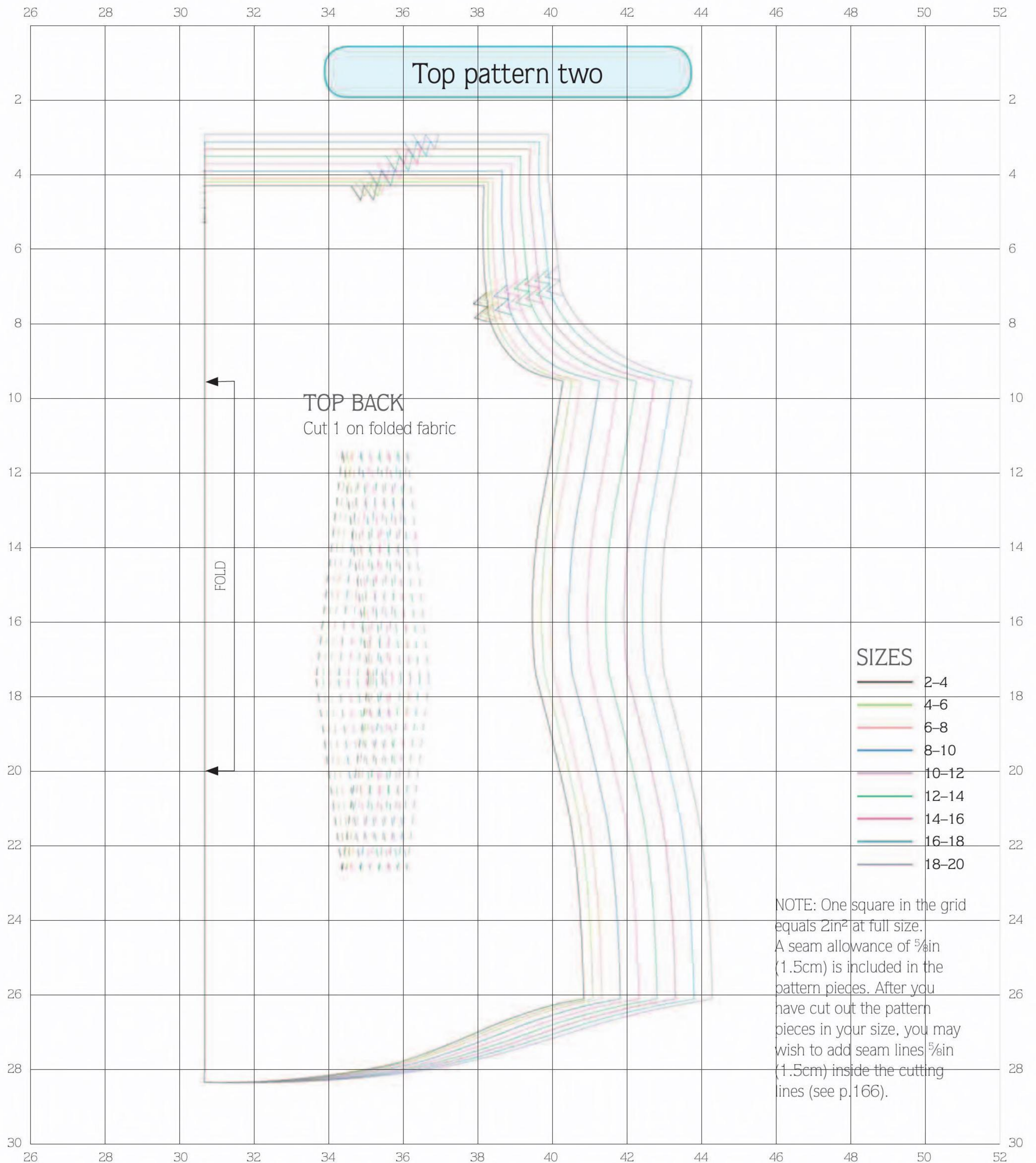




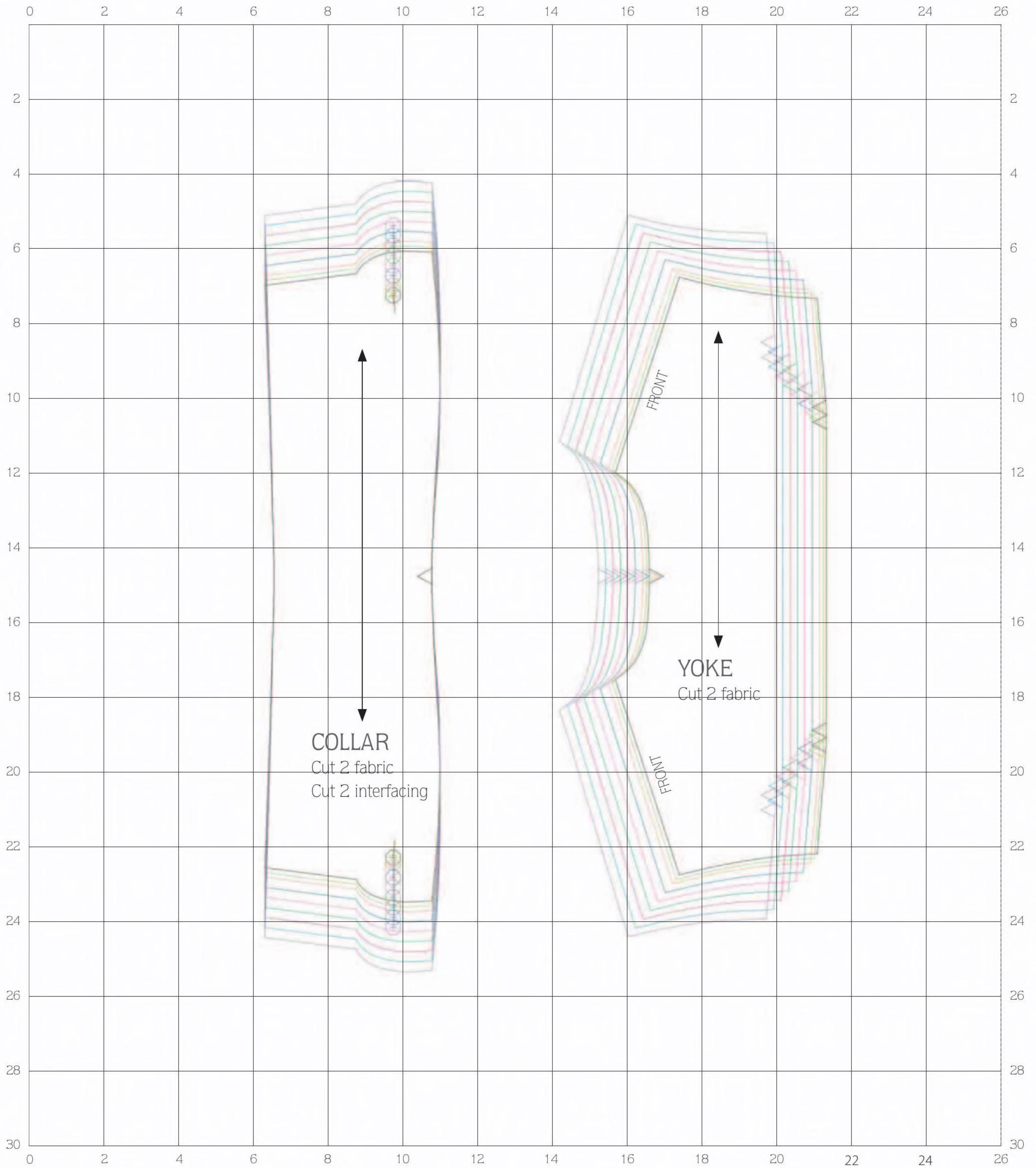




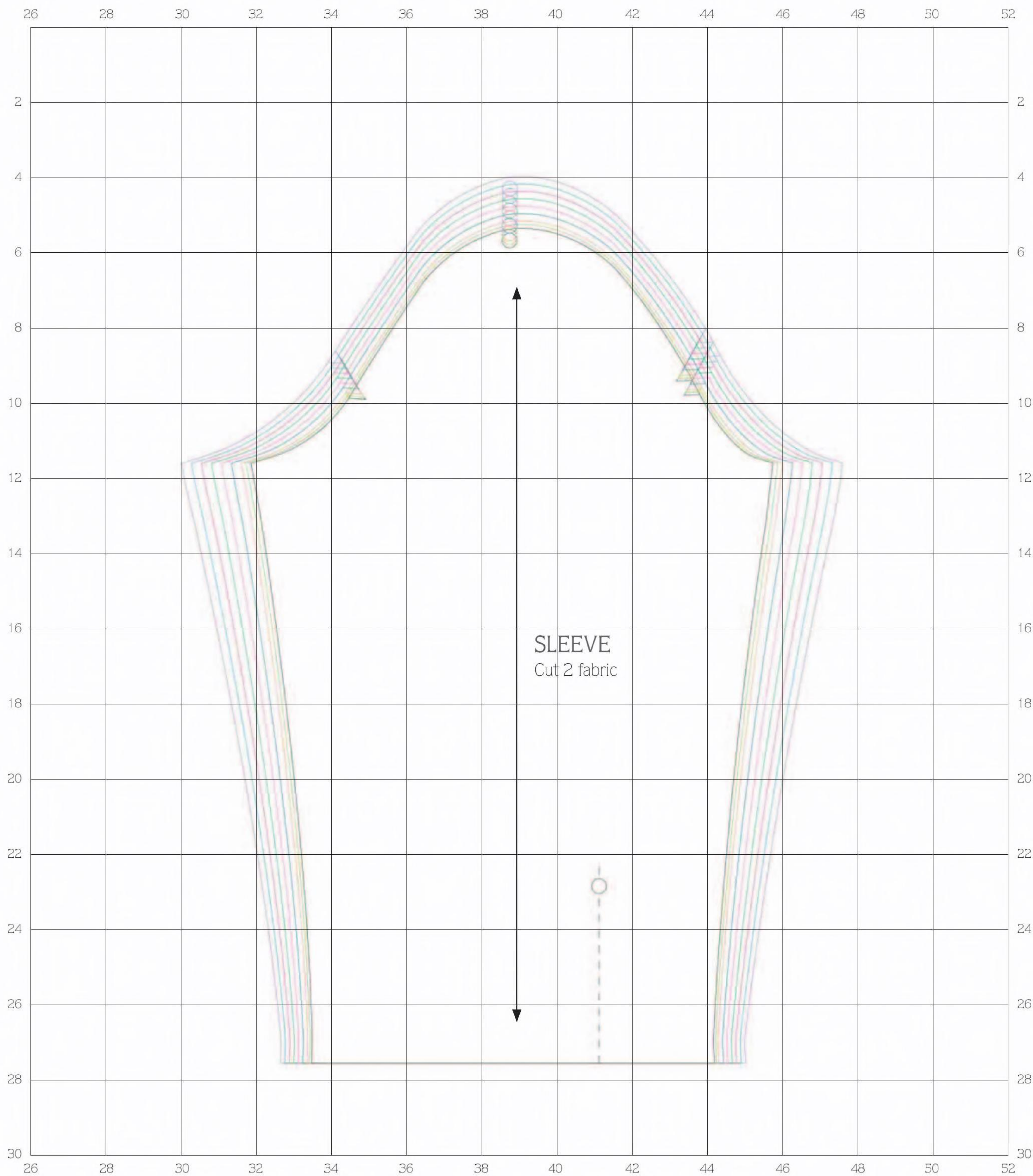




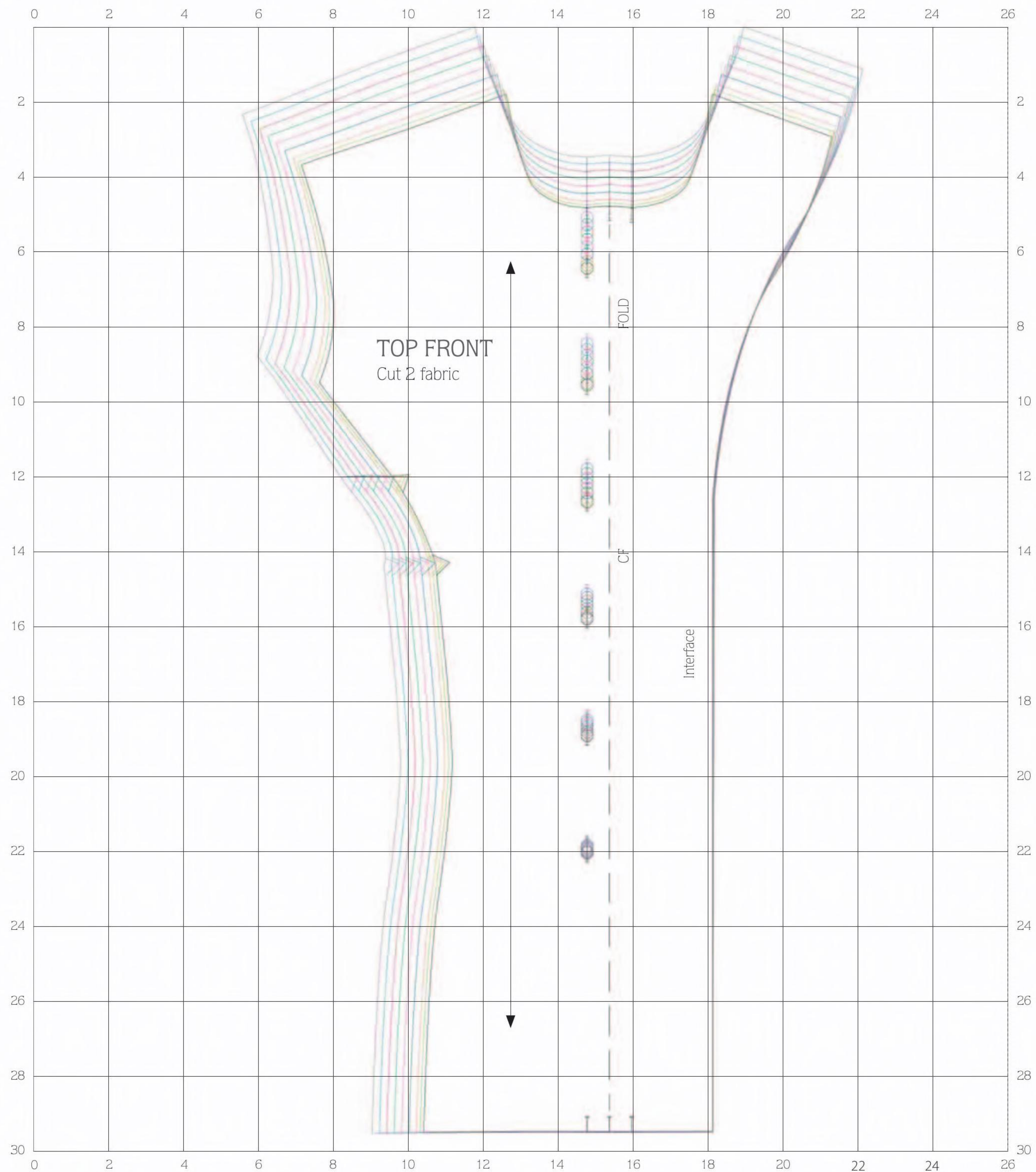




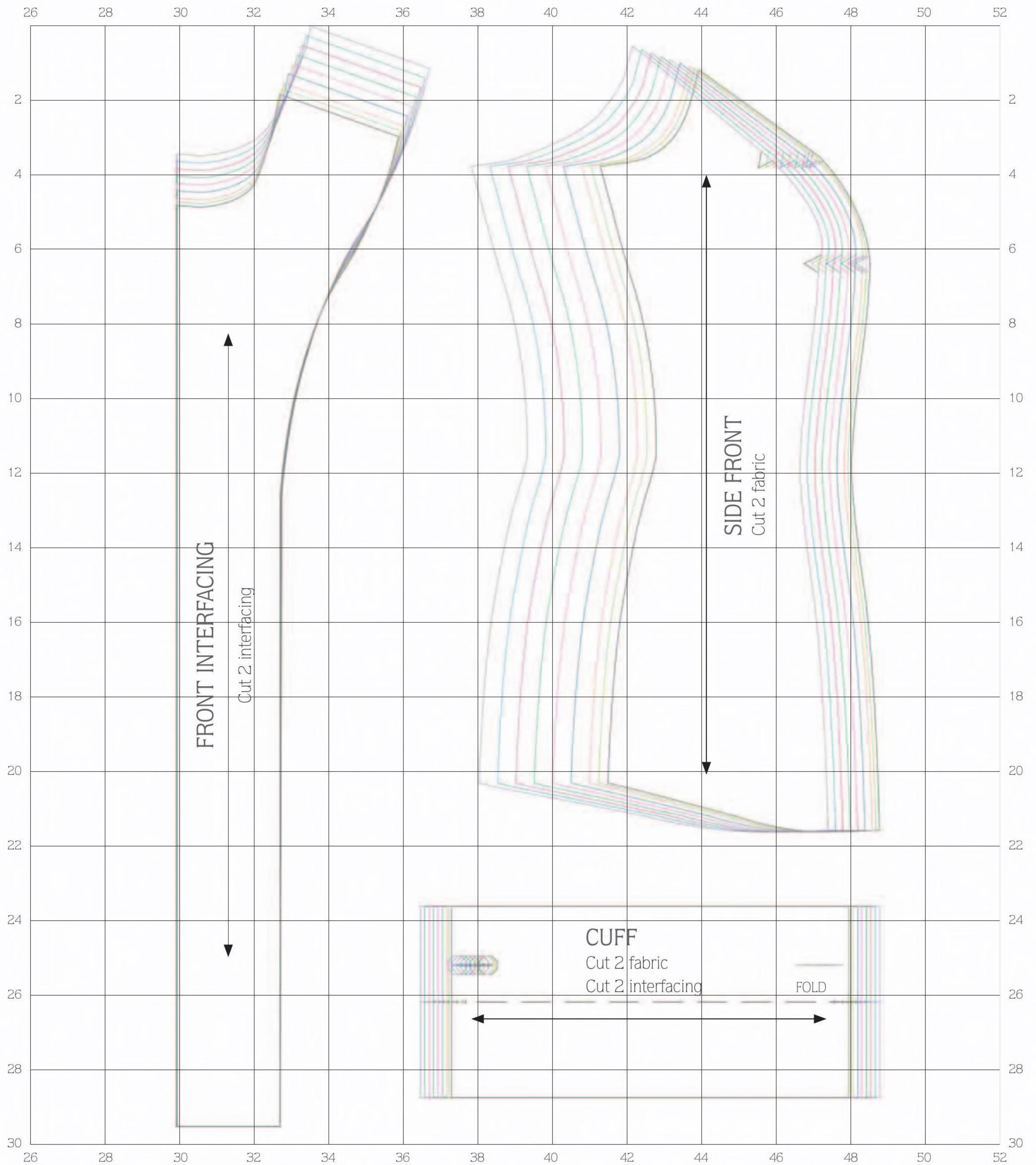




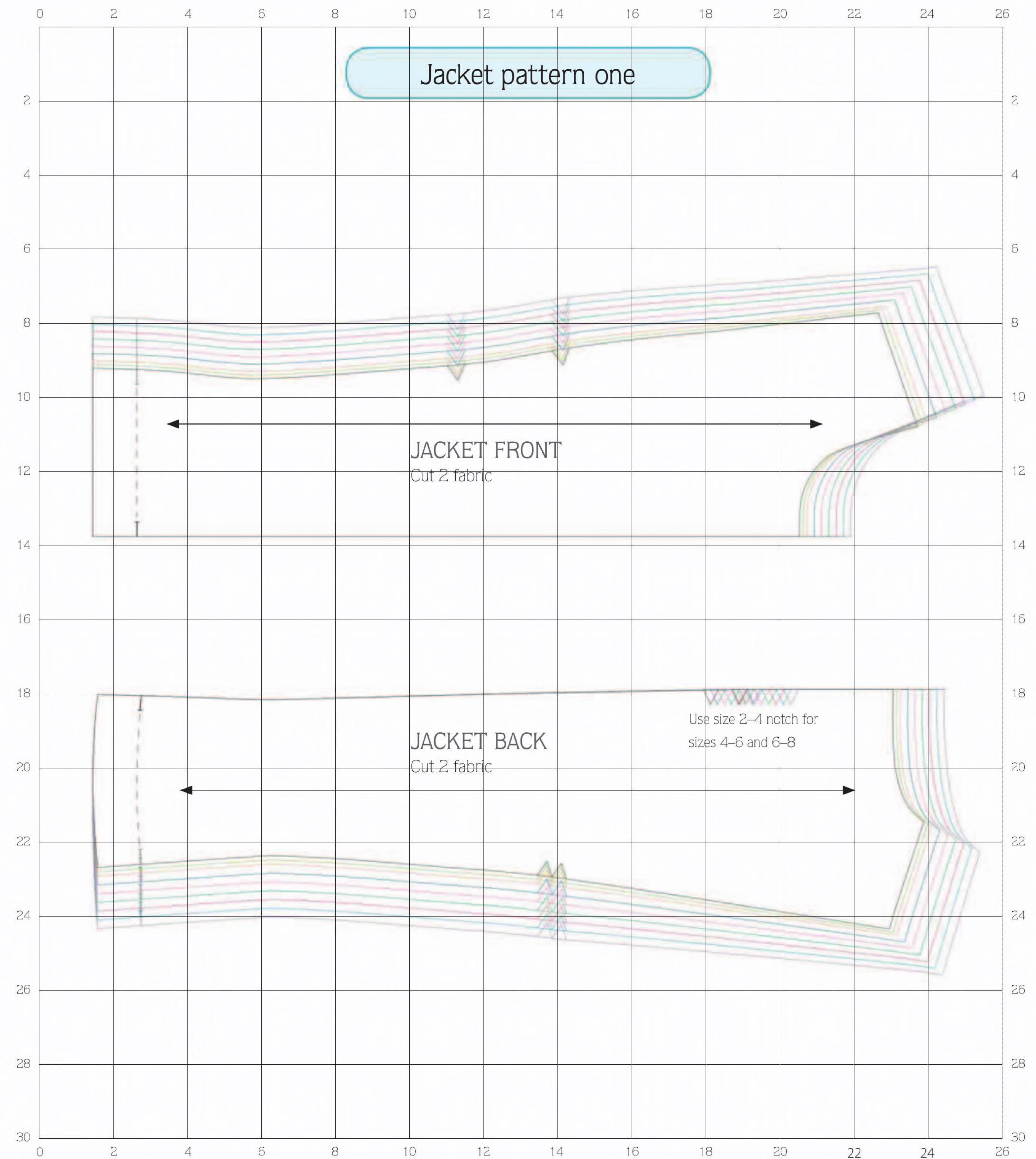




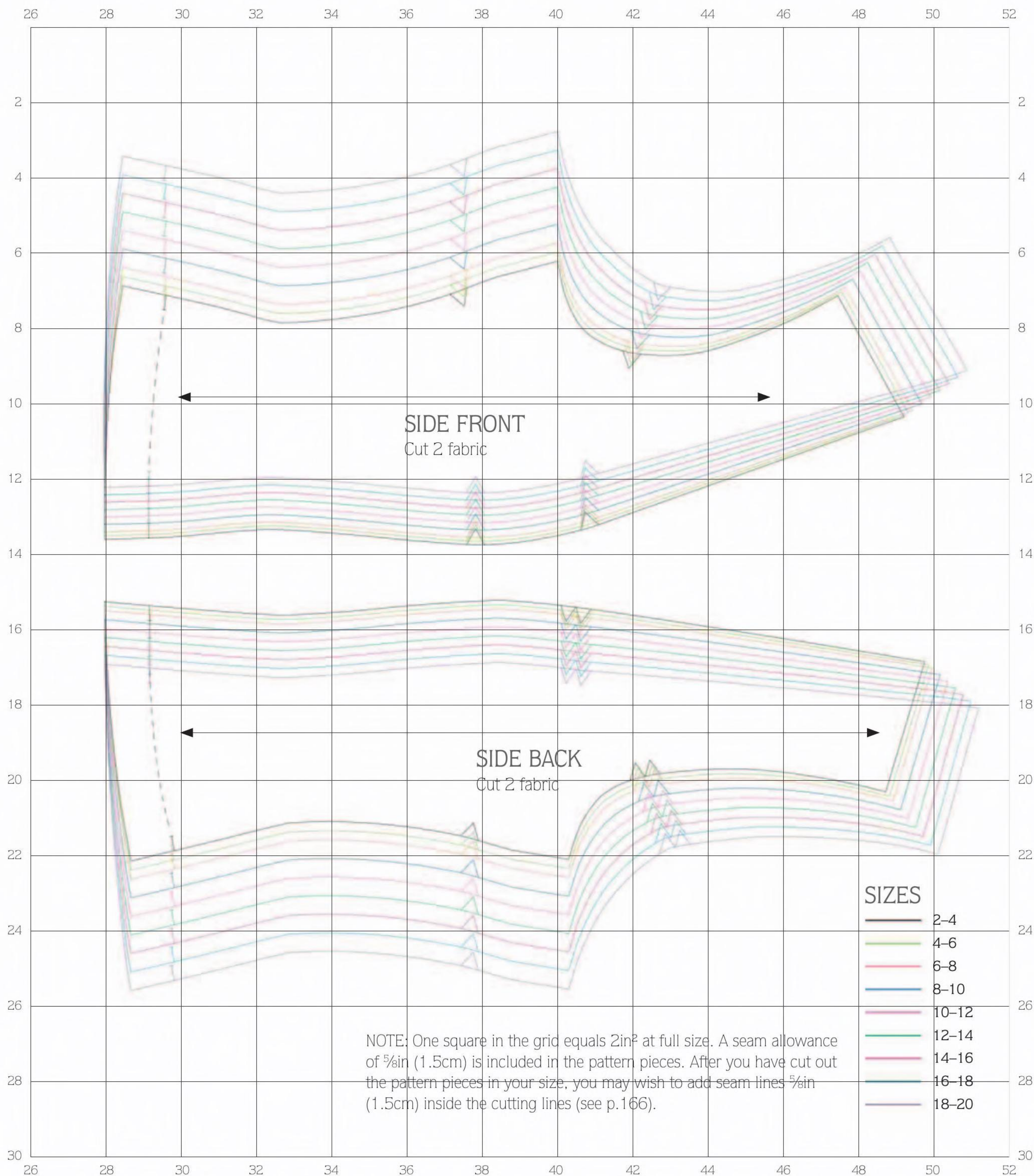




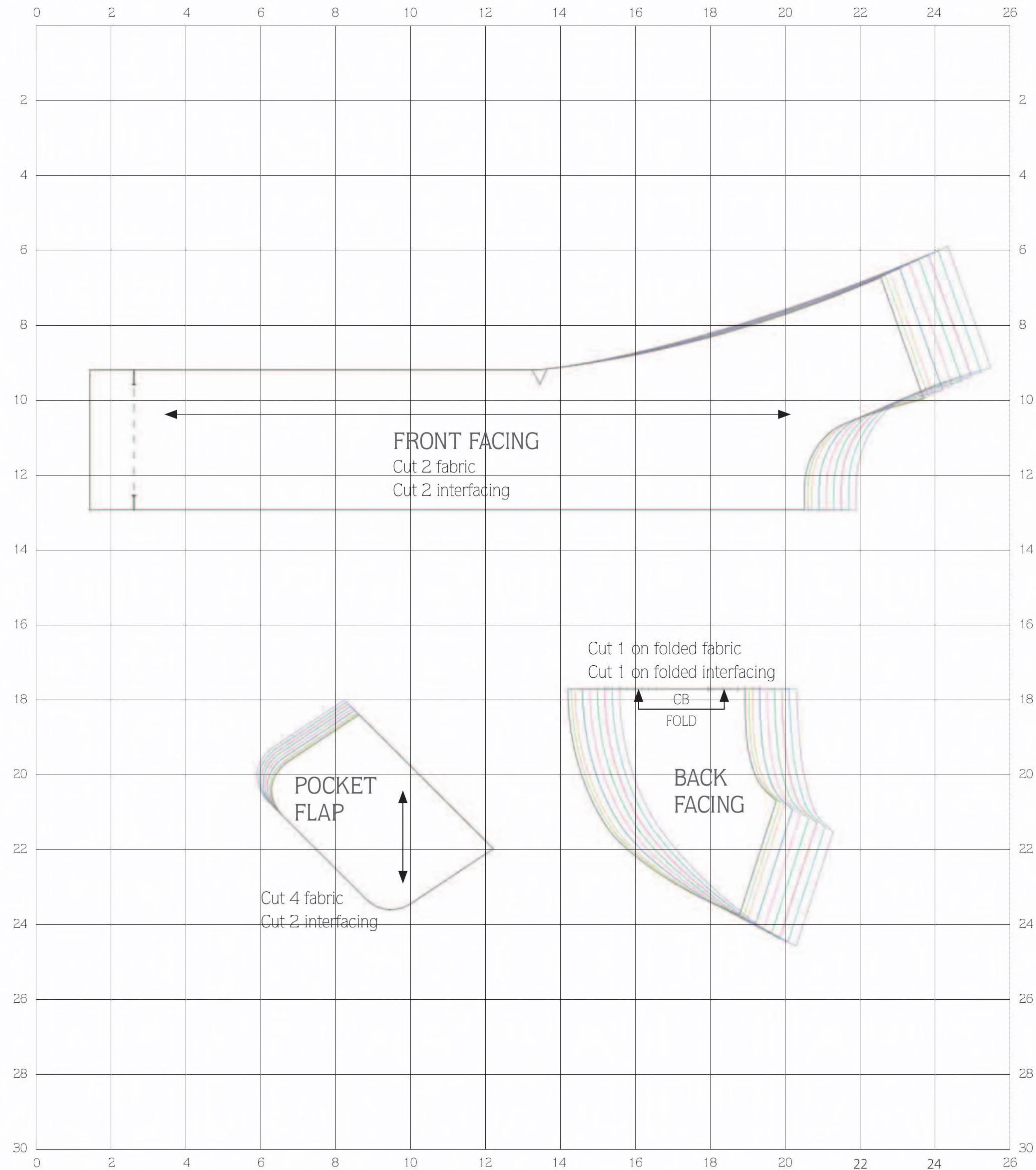




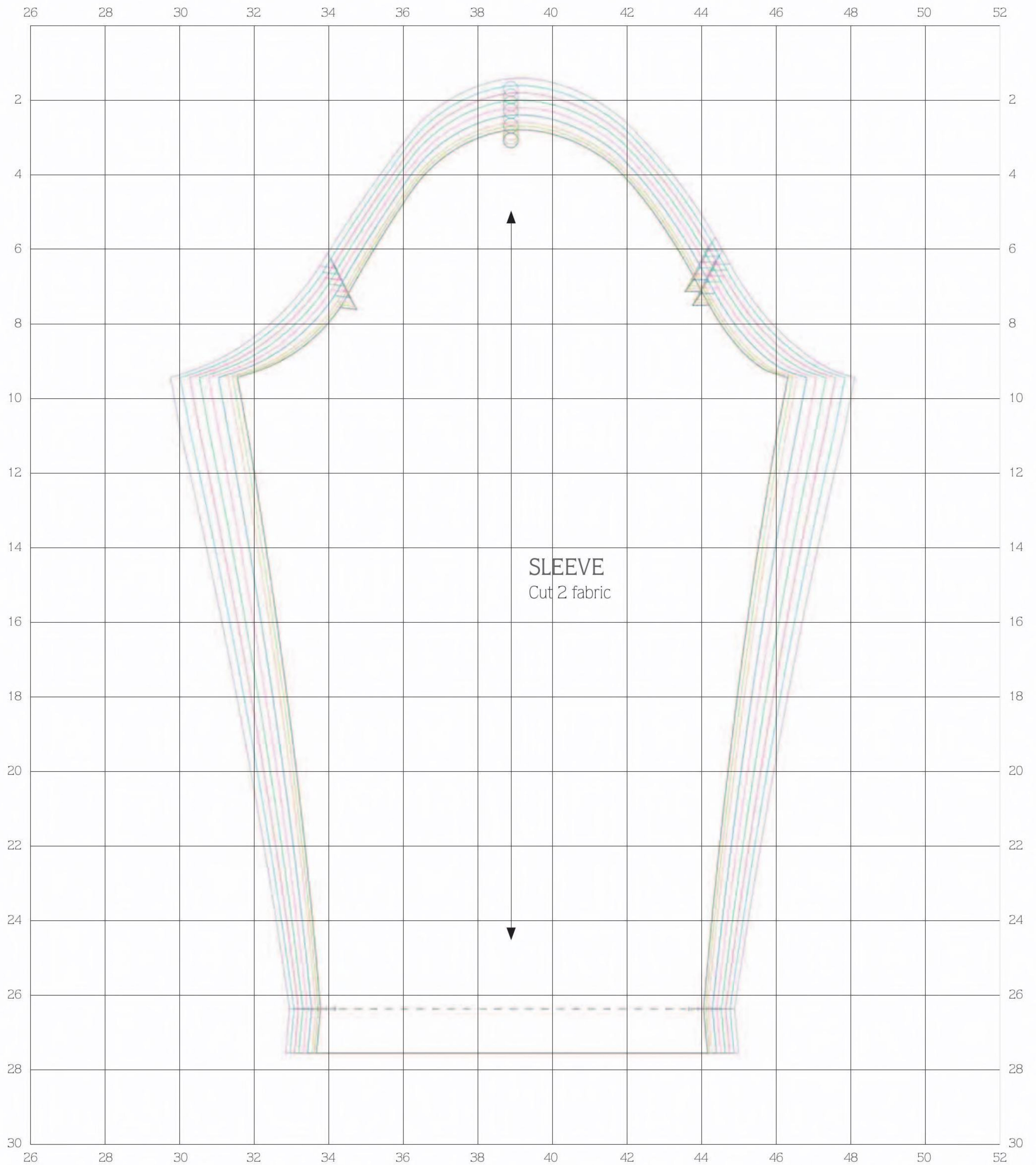




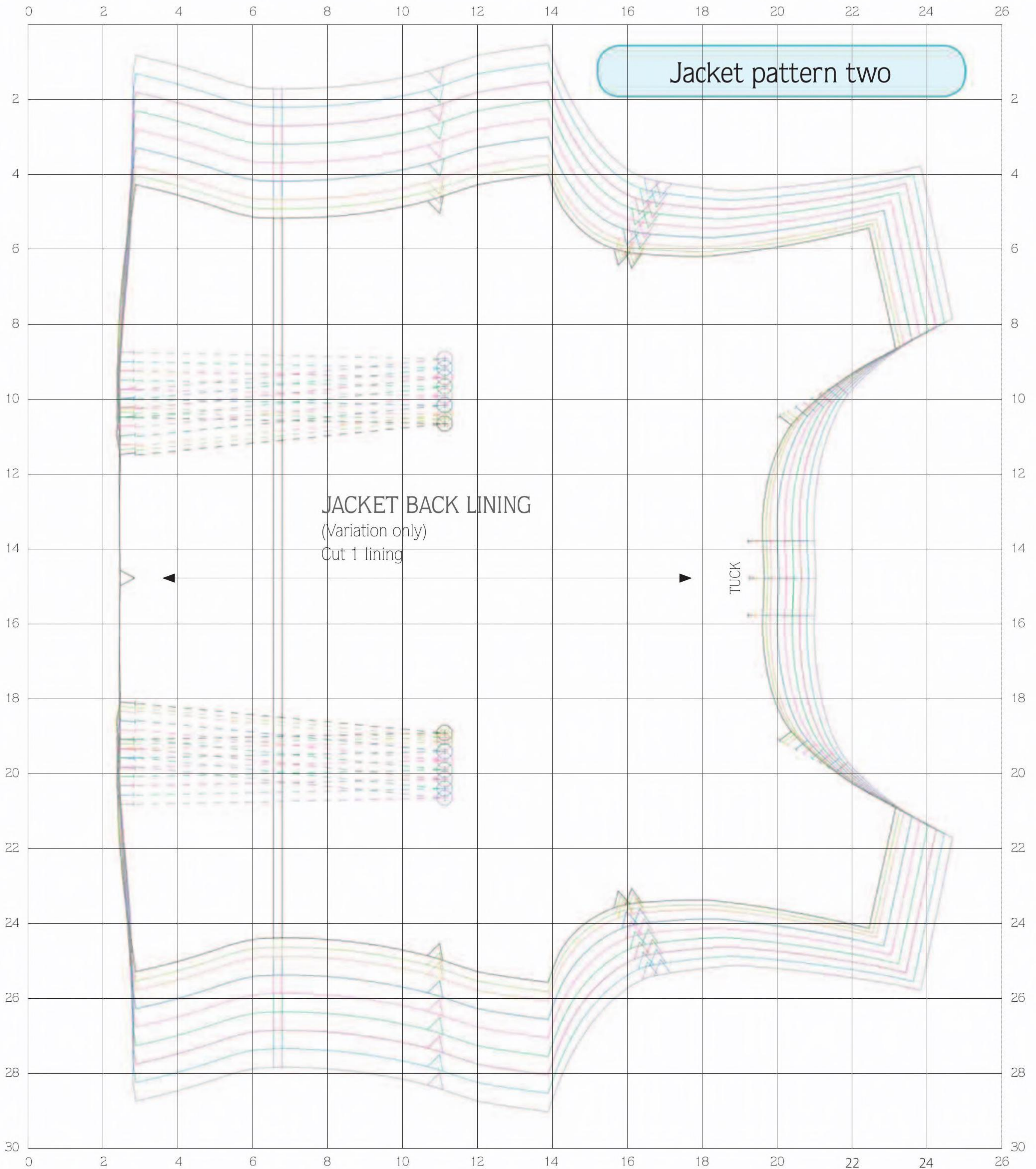




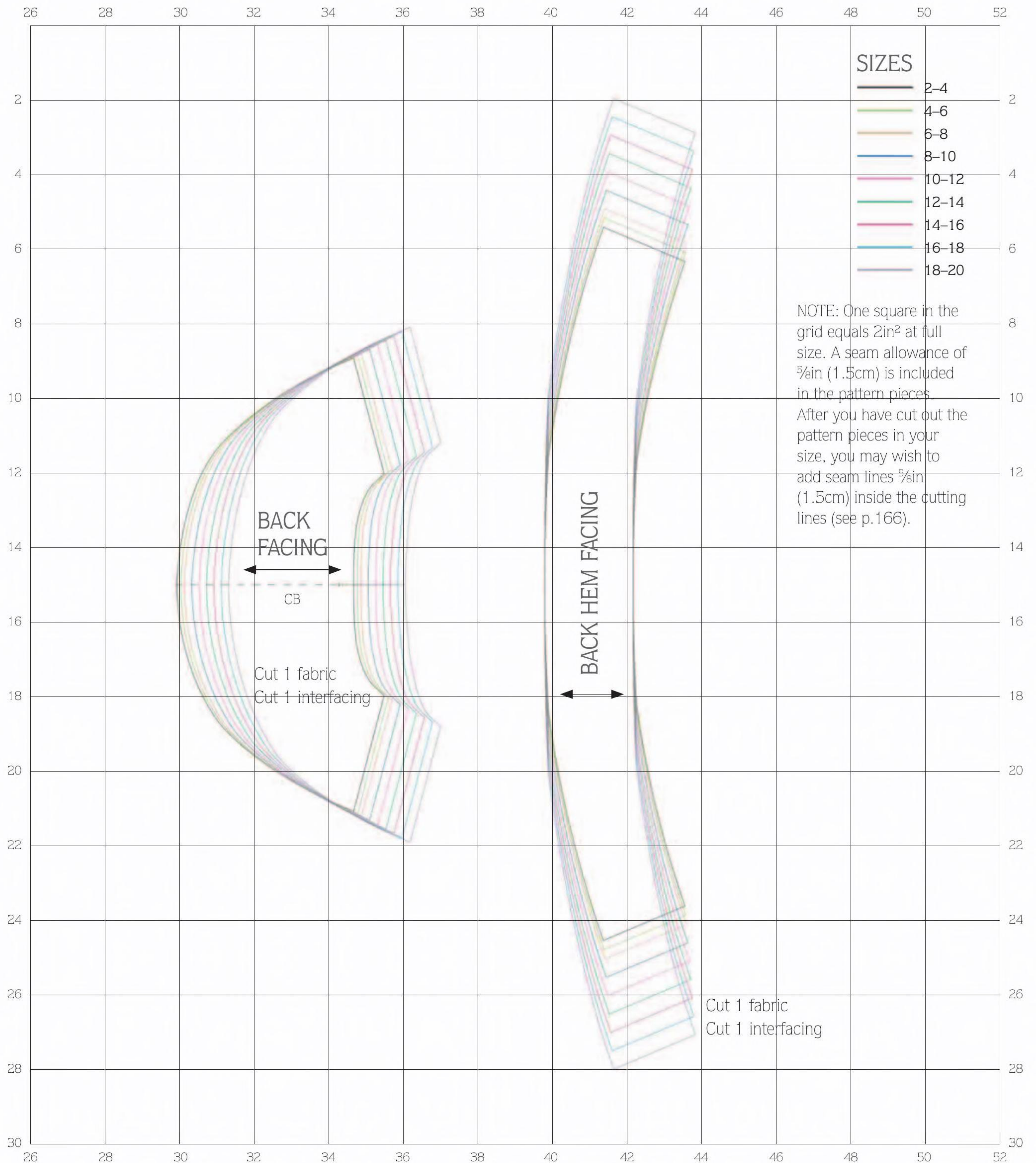




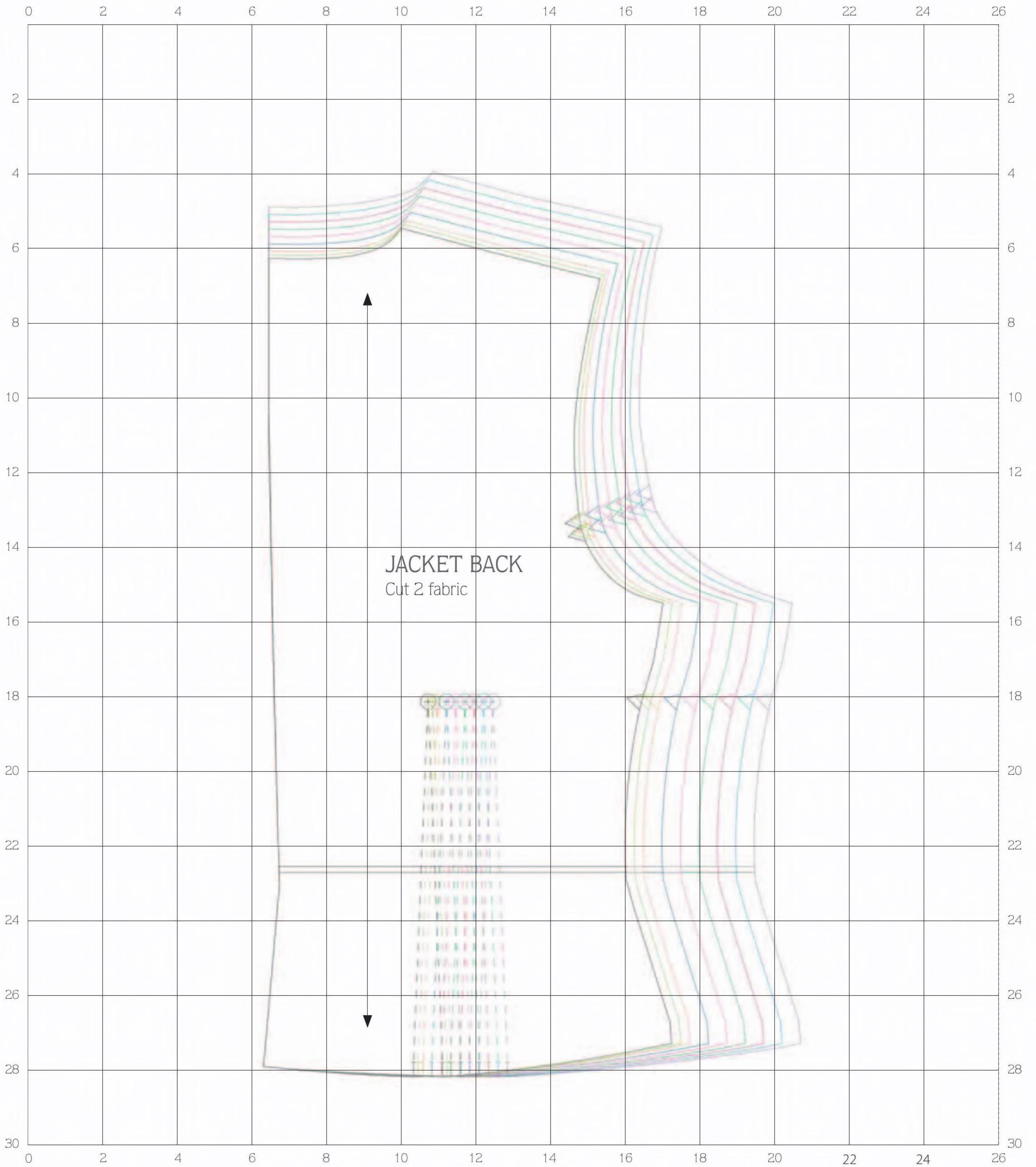




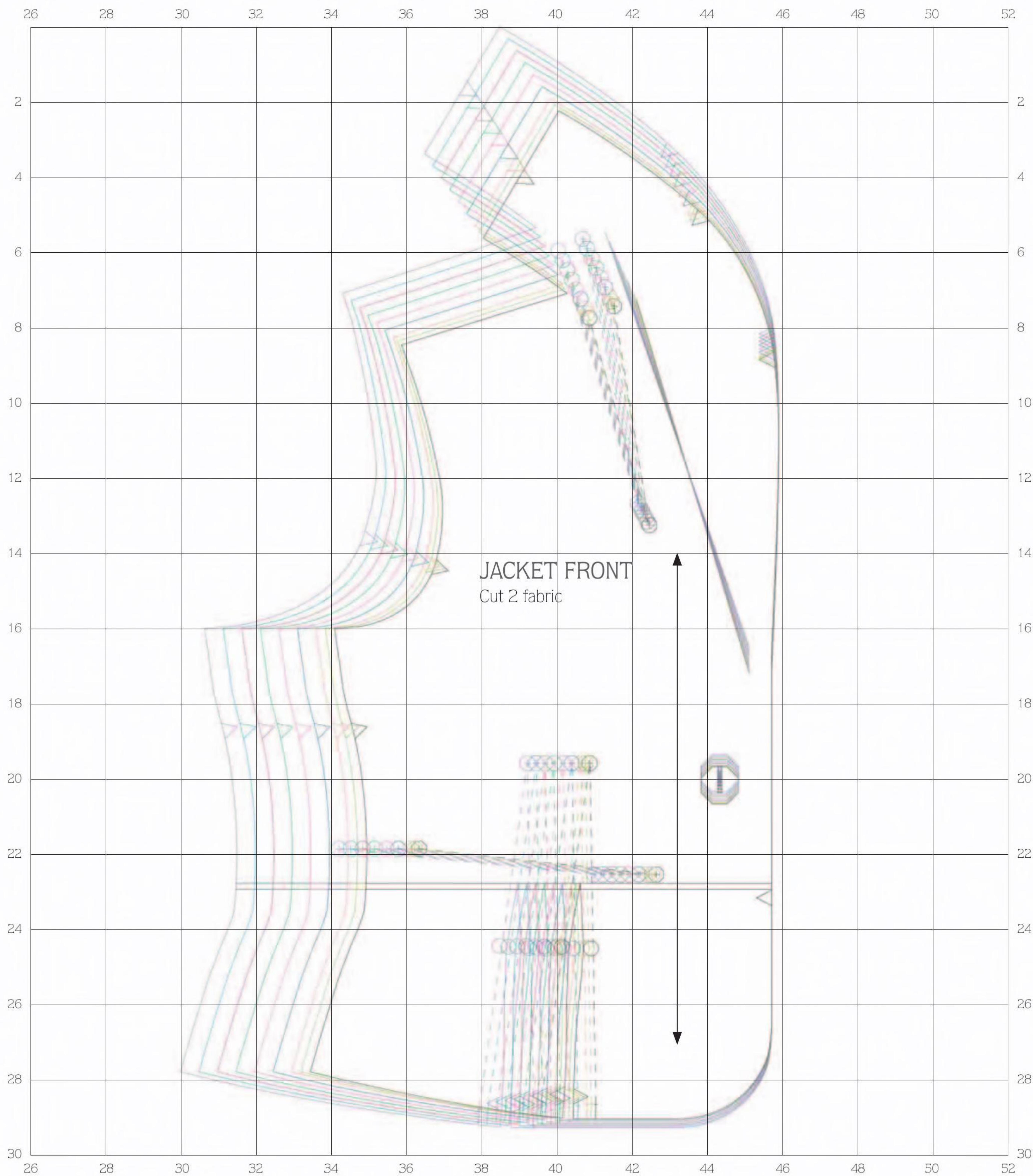




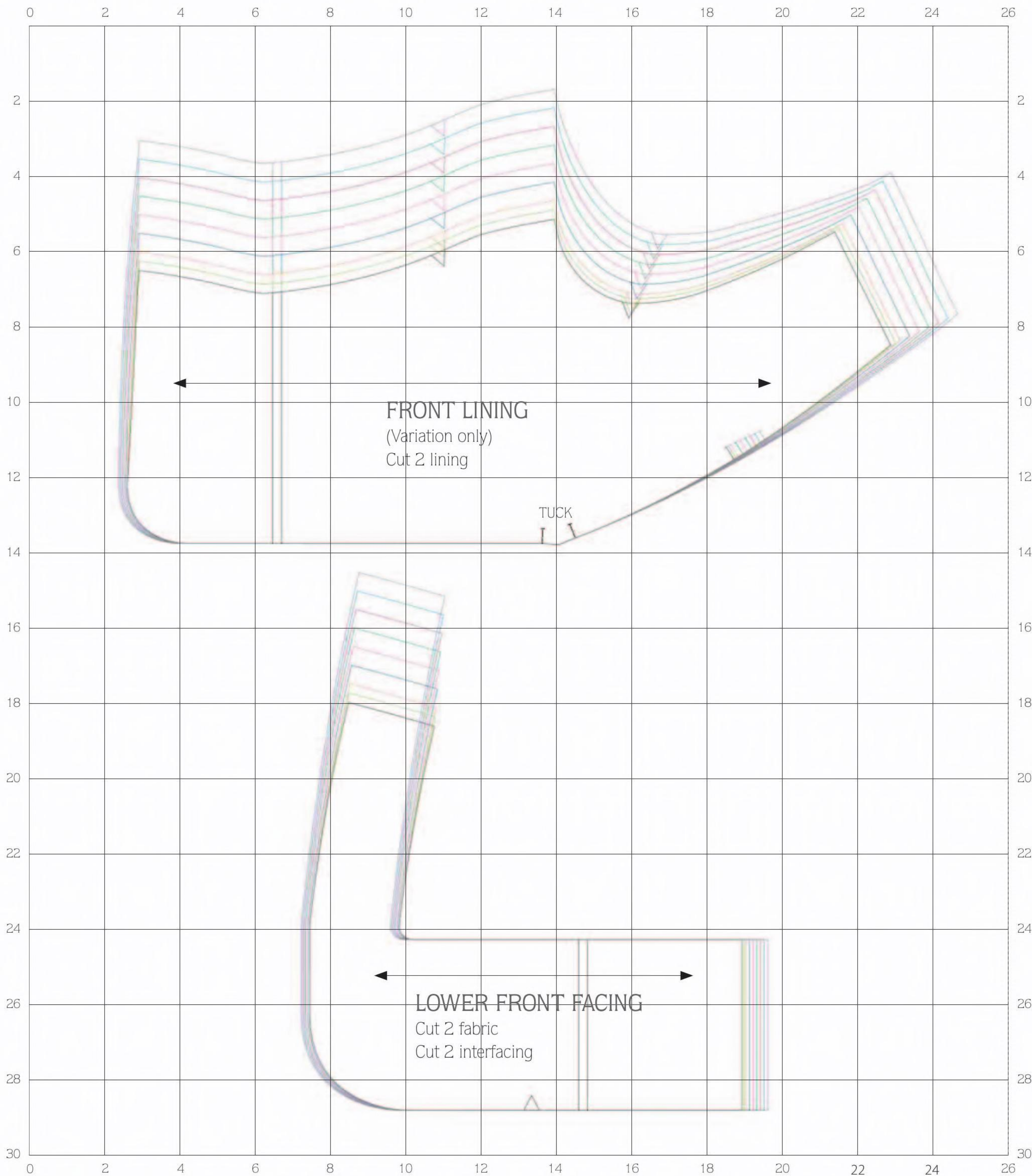




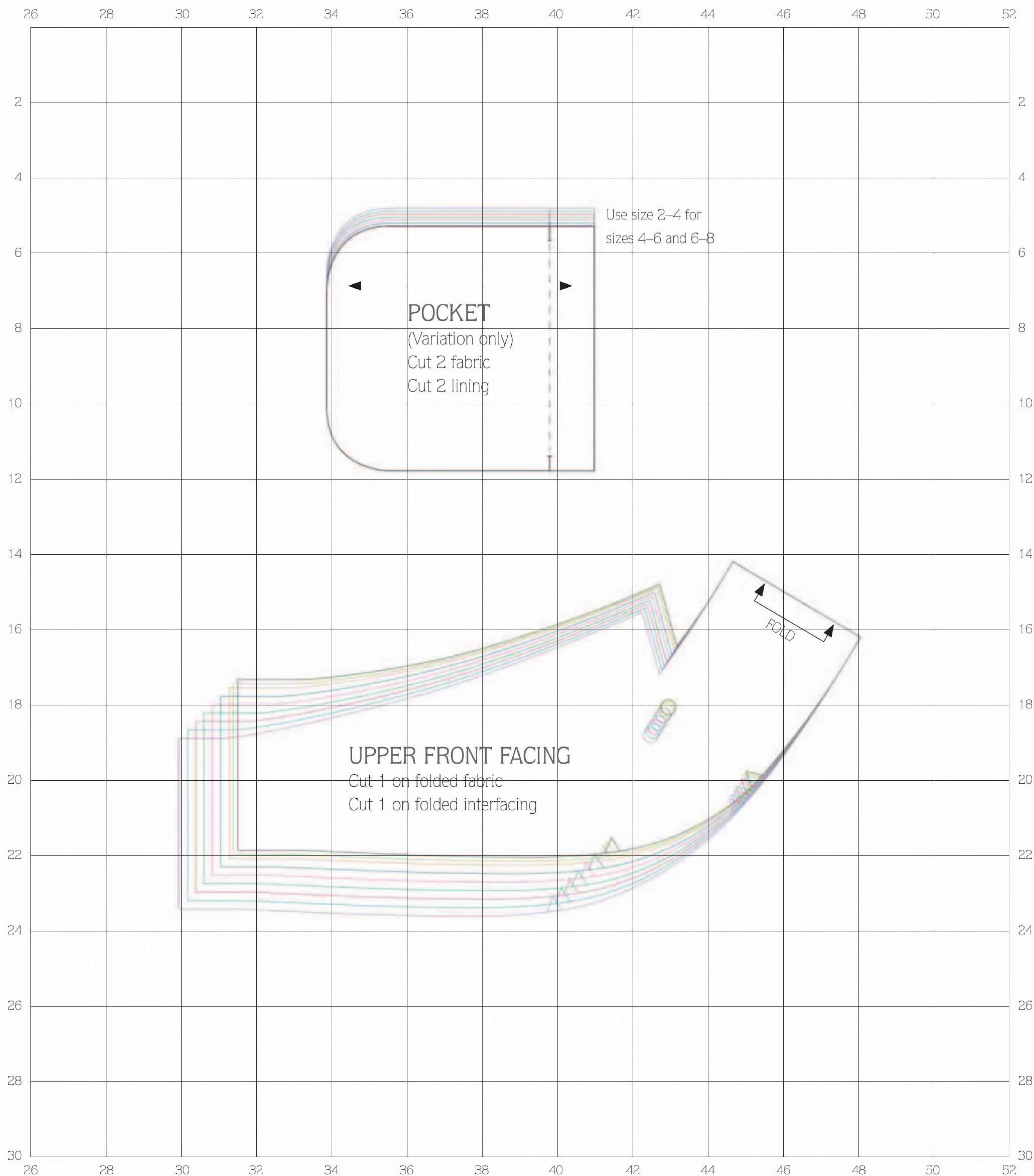




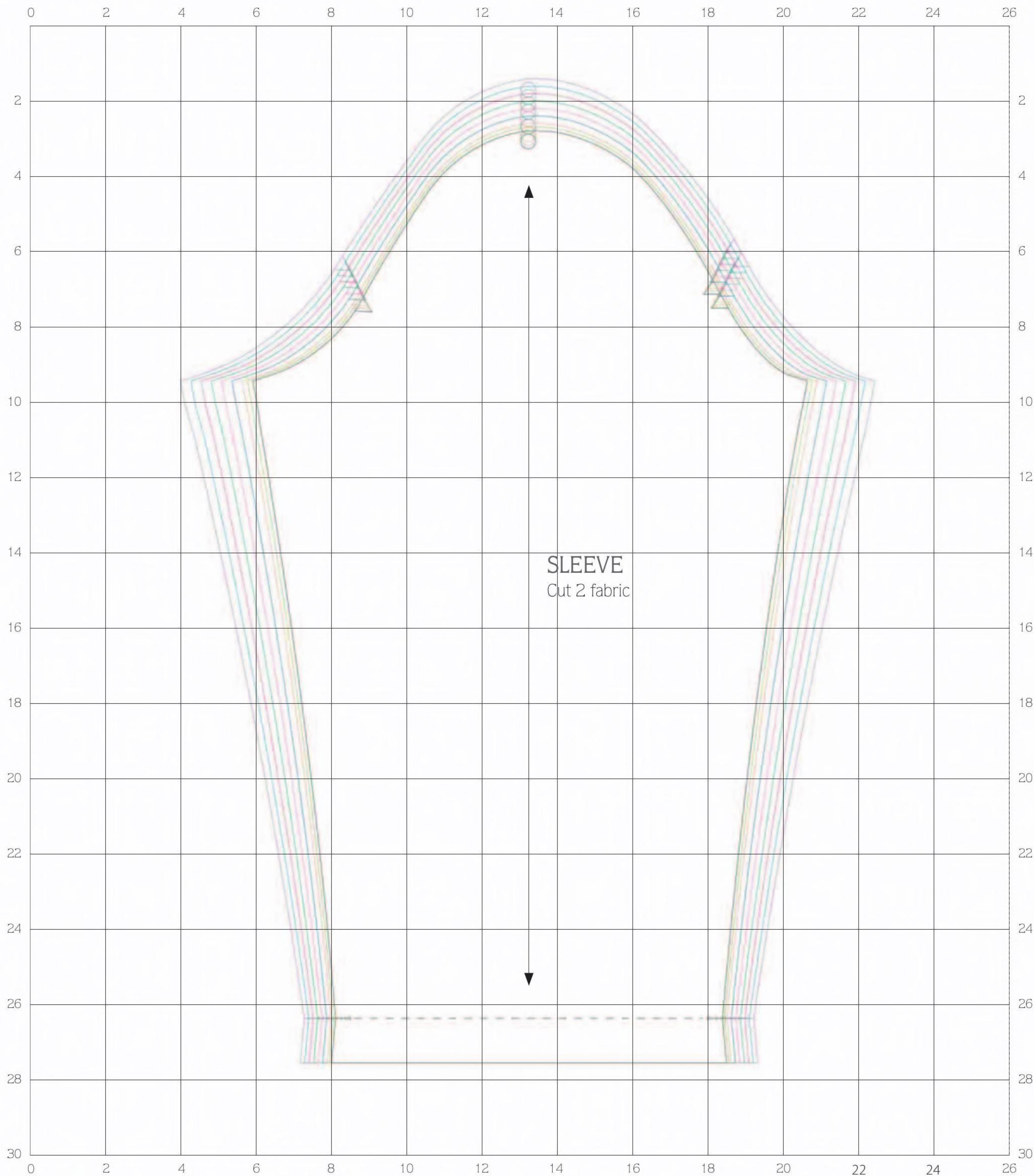




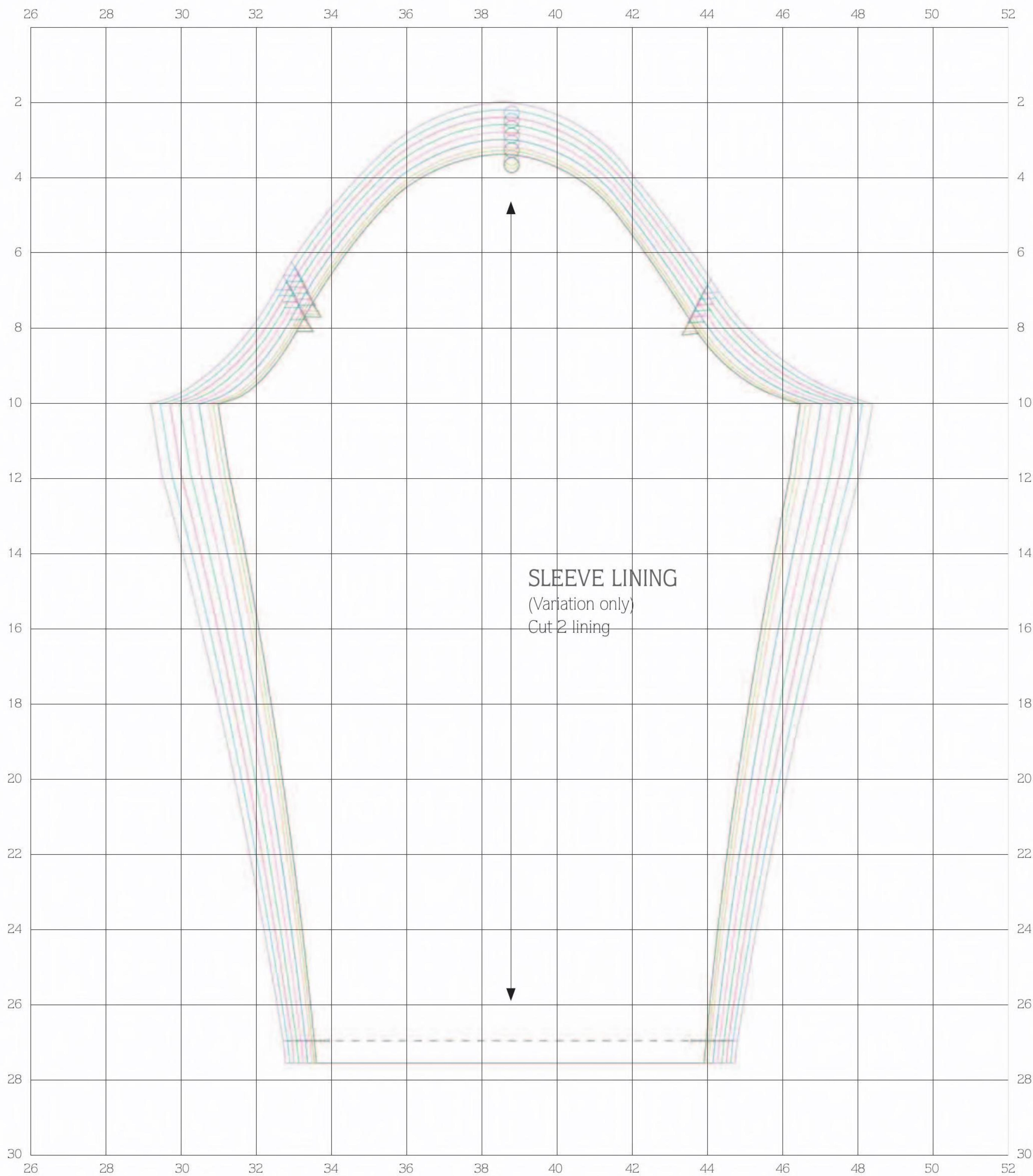














# Glossary

**Armhole** Opening in a garment for the sleeve and arm.

**Basting stitch** A temporary running stitch used to hold pieces of fabric together or for transferring pattern markings to fabric.

**Belt loop** Loop made from a strip of fabric that is used to support a belt at the waist edge of a garment.

**Bias** 45-degree line on fabric that falls between the lengthwise and the crosswise grain. Fabric cut on the bias drapes well. **See also** Grain.

**Blind hem stitch** Tiny hand stitch used to attach one piece of fabric to another, mainly to secure hems. Also a machine stitch consisting of two or three straight stitches and one wide zigzag stitch.

**Bodice** Upper body section of a garment.

**Box pleat** Pleat formed on the wrong side of the fabric, and fuller than a knife pleat. **See also** Pleat.

**Buttonhole** Opening through which a button is inserted to form a fastening. Buttonholes are usually machine stitched but may also be worked by hand or piped for reinforcement or decorative effect.

**Buttonhole chisel** Very sharp, small chisel that cuts cleanly through a machine-stitched buttonhole.

**Center back (CB)** The vertical line of symmetry of a garment back piece. Often marked as CB.

**Center front (CF)** The vertical line of symmetry of a garment front piece. Often marked as CF.

**Contour dart** Also known as a fish-eye dart or a double-pointed dart, this is used to give shape at the waist of a garment. It is like two darts joined together. **See also** Dart.

**Crease** Line formed in fabric by pressing a fold.

**Cutting line** Solid line on a pattern piece used as a guide for cutting out fabric.

**Dart** Tapered stitched fold of fabric used on a garment to give it shape so that it can fit around the contours of the body. There are different types of dart, but all are used mainly on women's clothing.

**Double-pointed dart** **See** Contour dart

**Dressmaker's tracing paper** Used together with a tracing wheel to transfer pattern markings to fabric. Available in a variety of colors.

**Ease** Distributing fullness in fabric when joining two seams together of slightly different lengths, for example, a sleeve to an armhole.

**Ease stitch** Long machine stitch used to ease in fullness where the distance between notches is greater on one seam edge than the other.

**Facing** Layer of fabric placed on the inside of a garment and used to finish off raw edges of an armhole or neck of a garment. Usually a separate piece of fabric, the facing can sometimes be an extension of the garment itself.

**Fish-eye dart** **See** Contour dart

**Flat fell stitch** A strong, secure stitch used to hold two layers together permanently. Often used to secure linings and bias bindings.

**French dart** Curved dart used on the front of a garment. **See also** Dart.

**Gathers** Bunches of fabric created by sewing two parallel rows of loose stitching, then pulling the threads up so that the fabric gathers and reduces in size to fit the required space.

**Grain** Lengthwise and crosswise direction of threads in a fabric. Fabric grain affects how a fabric hangs and drapes.

**Hem** The edge of a piece of fabric neatened and stitched to keep it from unraveling. There are several methods of doing this, both by hand and by machine.

**Hem allowance** Amount of fabric allowed for turning under to make the hem.

**Hemline** Crease or foldline along which a hem is marked.

**Herringbone stitch** Hand stitch used to secure hems and interlinings. This stitch is worked from left to right.

**Hook and eye fastening** Two-part metal fastening used to fasten overlapping edges of fabric where a neat join is required. Available in a wide variety of styles.

**Interfacing** A fabric placed between garment and facing to give structure and support. Available in different thicknesses, interfacing can be fusible (bonds to the fabric by applying heat) or non-fusible (needs to be sewn to the fabric).

**Keyhole buttonhole stitch** A machine buttonhole stitch characterized by having one square end while the other end is shaped like a loop to accommodate the button's shank without distorting the fabric. Often used on jackets.

**Layering** Trimming one side of the seam allowance to half its width to reduce bulk at the seam.

**Lining** Underlying fabric layer used to give a neat finish to an item, as well as concealing the stitching and seams of a garment.

**Locking stitch** A machine stitch where the upper and lower threads in the machine "lock" together at the start or end of a row of stitching.

**Miter** The diagonal line made where two edges of a piece of fabric meet at a corner, produced by folding. **See also** Mitered corner.

**Mitered corner** Diagonal seam formed when fabric is joined at a corner. Excess fabric is cut away before or after stitching.

**Multisize pattern** Paper pattern printed with cutting lines for a range of sizes on each pattern piece.

**Nap** The raised pile on a fabric made during the weaving process, or a print pointing one way. When cutting out pattern pieces, ensure the nap runs in the same direction.

**Needle threader** Gadget that pulls thread through the eye of a needle. Useful for needles with small eyes.

**Notch** V-shaped marking on a pattern piece used for aligning one piece with another. Also V-shaped cut taken to reduce seam bulk.

**Notion** An item other than fabric needed to complete a project, such as a button, zipper, elastic, or trimming. Notions are normally listed on the pattern envelope.

**Pattern markings** Symbols printed on a paper pattern to indicate the fabric grain, foldline, and construction details, such as darts, notches, and tucks. These should be transferred to the fabric using tailor's chalk or tailor's tacks.





**Pinking** A method of neatening raw edges of fray-resistant fabric using pinking shears. This will leave a zigzag edge.

**Pinking shears** Cutting tool with serrated blades, used to trim raw edges of fray-resistant fabrics to neaten seam edges.

**Placket** An opening in a garment that provides support for fasteners, such as buttons, snaps, or zippers.

**Pleat** An even fold or series of folds in fabric, often partially stitched down. Commonly found in skirts to shape the waistline, but also used for decoration in curtains and other home goods.

**Pressing cloth** Muslin or organza cloth placed over fabric to prevent marking or scorching when pressing.

**Raw edge** Cut edge of fabric that requires finishing, for example, using zigzag stitch, to prevent fraying.

**Reverse stitch** Machine stitch that simply stitches back over a row of stitches to secure the threads.

**Right side** The outer side of a fabric, or the visible part of a garment.

**Round-end buttonhole stitch** Machine stitch characterized by one end of the buttonhole being square and the other being round, to allow for the button shank.

**Running stitch** A simple, evenly spaced straight stitch separated by equal-sized spaces, used for seaming and gathering.

**Seam stitch** Stitched line where two edges of fabric are joined together.

**Seam allowance** The amount of fabric allowed for on a pattern where sections are to be joined together by a seam; usually this is  $\frac{5}{8}$ in (1.5cm).

**Seam edge** The cut edge of a seam allowance.

**Seamline** Line on paper pattern designated for stitching a seam; usually this is  $\frac{5}{8}$ in (1.5cm) from the seam edge.

**Seam ripper** A small, hooked tool used for undoing seams and unpicking stitches.

**Selvage** Finished edge on a woven fabric. This runs parallel to the warp (lengthwise) threads.

**Set-in sleeve** A sleeve that fits into a garment smoothly at the shoulder seam.

**Serger** Machine used for quick stitching, trimming, and edging of fabric in a single action; also called an overlock machine, it gives a professional finish to a garment. There are a variety of accessories that can be attached to an serger that enable it to perform a greater range of functions.

**Serger stitch** A machine stitch that neatens edges and prevents fraying. It can be used on all types of fabric.

**Sewing gauge** Measuring tool with adjustable slider for checking small measurements, such as hem depths and seam allowances.

**Slip hem stitch** Similar to herringbone stitch but is worked from right to left. It is used mainly for securing hems.

**Snaps** These fasteners are used as a lightweight hidden fastener.

**Snips** Spring-loaded cutting tool used for cutting off thread ends.

**Stitch in the ditch** A line of straight stitches sewn on the right side of the work, in the ditch created by a seam. Used to secure waistbands and facings.

**Stitch ripper** See Seam ripper.

**Straight stitch** Plain machine stitch, used for most applications. The length of the stitch can be altered to suit the fabric.

**Tailor's buttonhole** A buttonhole with one square end and one keyhole-shaped end, used on jackets and coats.

**Tailor's chalk** Square- or triangular-shaped piece of chalk used to mark fabric. Available in a variety of colors, tailor's chalk can be easily brushed away.

**Tailor's ham** A ham-shaped pressing pillow that is used to press shaped areas of garments.

**Tailor's tacks** Loose thread markings used to transfer symbols from a pattern to fabric.

**Tape measure** Flexible form of ruler made from plastic or fabric.

**Thimble** Metal or plastic cap that fits over the top of a finger to protect it when hand sewing.

**Thread tracing** A method of marking fold and placement lines on fabric. Loose stitches are sewn along the lines on the pattern to the fabric beneath, then the thread loops are cut and the pattern removed.

**Topstitch** Machine straight stitching worked on the right side of an item, close to the finished edge, for decorative effect. Sometimes stitched in a contrasting color.

**Topstitched seam** A seam finished with a row of topstitching for decorative effect. This seam is often used on crafts and home furnishings as well as garments.

**Tracing wheel** Tool used together with dressmaker's tracing paper to transfer pattern markings on to fabric.

**Understitch** Machine straight stitching through facing and seam allowances that is invisible from the right side; this helps the facing to lie flat.

**Waistband** Band of fabric attached to the waist edge of a garment to provide a neat finish.

**Warp** Lengthwise threads or yarns of a woven fabric.

**Weft** Threads or yarns that cross the warp of a woven fabric.

**Wrong side** Reverse side of a fabric; the inside of a garment or other item.

**Yoke** The top section of a dress or skirt from which the rest of the garment hangs.

**Zigzag stitch** Machine stitch used to neaten and secure seam edges and for decorative purposes. The width and length of the zigzag can be altered.

**Zipper** Fastening widely used on garments consisting of two strips of fabric tape, carrying specially shaped metal or plastic teeth that lock together by means of a pull or slider. Zippers are available in different colors and weights.

**Zipper foot** Narrow machine foot with a single toe that can be positioned on either side of the needle.





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# About the author

Alison Smith, MBE, trained as an Art and Fashion Textile Teacher before becoming Head of Textiles at one of the largest schools in Birmingham, England. Alison left mainstream teaching to have a family, but missed teaching so much that she soon established the Alison Victoria School of Sewing. The school is now the largest of its kind in the UK, with students attending from all over Europe and beyond. Alison specializes not only in teaching dressmaking but also tailoring and corsetry. In addition to her own school, Alison lectures at various sewing shows across the UK. Alison has brought her passion for sewing to TV, on series such as **From Ladette to Lady**. Alison lives in Leicestershire with her husband Nigel and has two adult children.

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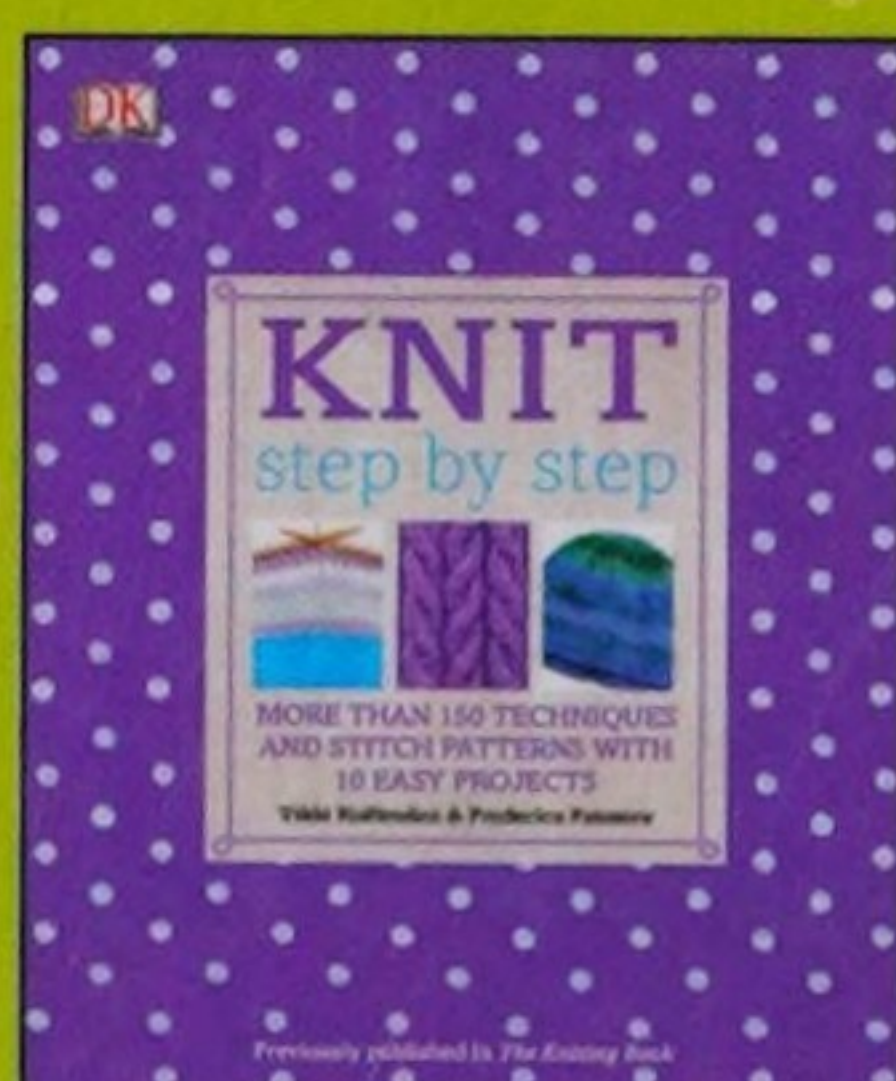
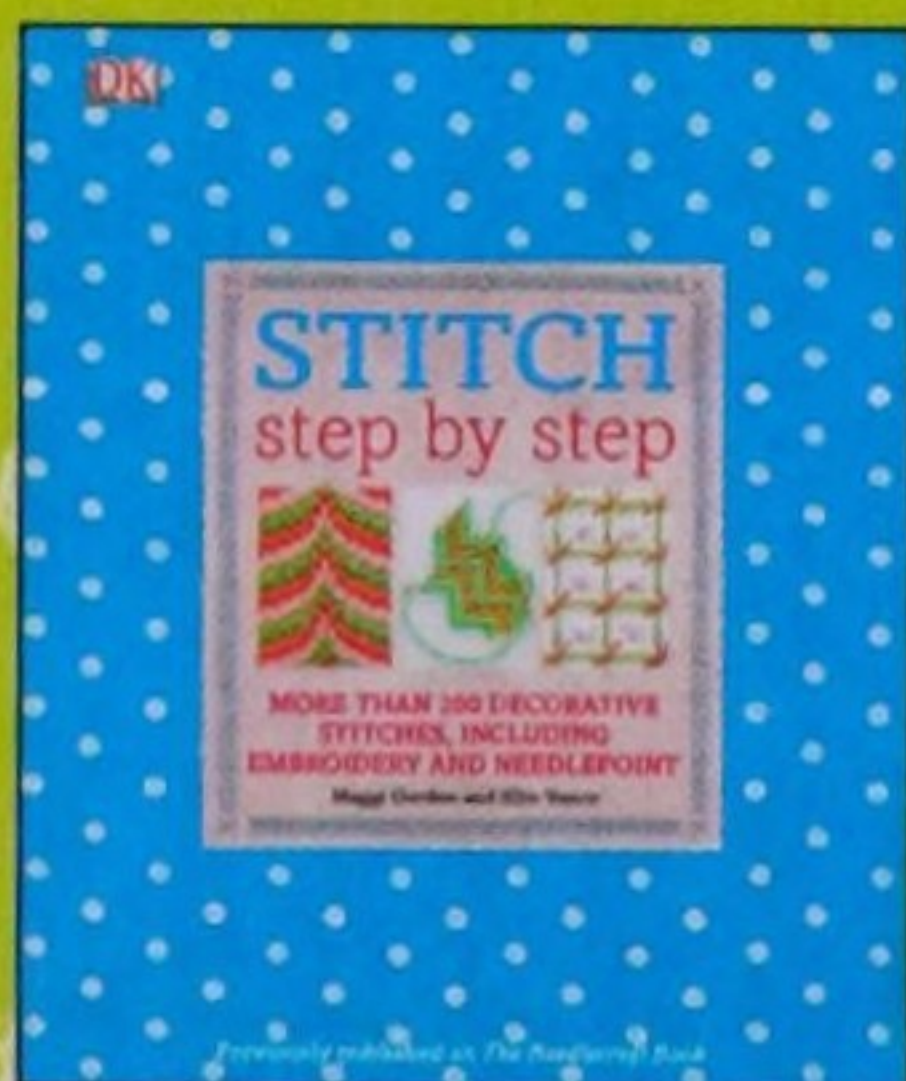
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